THE PRESENT STATE OF MUSIC IN GERMANY, THE NETHERLANDS, AND UNITED PROVINCES.

OR,

The JOURNAL of a TOUR through thoſe Countries, undertaken to collect Materials for

A GENERAL HISTORY OF MUSIC.

By CHARLES BURNEY, Muſ. D. F.R.S.

IN TWO VOLUMES.

VOL. II.

Auf Virtuoſen ſey ſtolz, Germanien, die du gezeuget;
In Frankreich und Welſchland ſind gröſſere nicht.

Zachariä.

THE SECOND EDITION, CORRECTED.

LONDON,
Printed for T. Becket, Strand; J. Robson, New Bond-Street; and G. Robinson, Paternoſter-Row. 1775.

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ADVERTISEMENT.

AS it may probably have been expected that this work, like the account of The Preſent State of Muſic in France and Italy, *ſhould have been compriſed in* one volume, *it may be neceſſary to account for its having ſwelled into two. As the author proceeded in arranging his materials, he ſoon found that one volume would not contain thoſe which related merely to muſic, without ſuch retrenchments, or compreſſion, as would juſtly ſubject him to cenſure, either for totally neglecting, or too ſlightly mentioning ſeveral perſons and things, which merit particular attention. It was, therefore, the opinion of ſeveral of his friends, whoſe judgment he has reaſon to reſpect, that by intermixing with his account of muſic and muſicians, a few miſcellaneous memorandums, he would connect the ſeveral parts of his narrative, and, by rendering the whole a more uniform ſeries, carry his reader with him wherever he went.*

This indeed a little breaks into his original deſign of confining his remarks wholly to muſical matters. However, to give the Preſent State of Muſic, *in the ſeveral countries through which he travelled, is ſtill the object of this publication, as to acquire materials for the* Hiſtory of its Paſt State *was that of his voyage.*

London, Jan. 10th, 1774.

PROPOSALS

FOR

PRINTING by SUBSCRIPTION,

A

GENERAL HISTORY of MUSIC,

From the EARLIEST AGES to the PRESENT PERIOD.

By CHARLES BURNEY, Muſ. D. F. R. S.

CONDITIONS.

I. That the work ſhall be elegantly printed in Two Volumes Quarto, illuſtrated with examples of national muſic, and compoſitions of different ages, and in different ſtyles, as well as with original drawings of ancient and modern inſtruments, engraved by the beſt artiſts.

II. That the price to ſubſcribers will be two guineas; one to be paid at the time of ſubſcribing, and the other on the delivery of the ſecond volume, in ſheets.

III. The firſt volume is in the preſs, and will be publiſhed with all poſſible expedition.

IV. The names of the ſubſcribers will be printed; and the work to non-ſubſcribers will be three guineas for the two volumes.

SUBSCRIPTIONS will be taken in, and Receipts delivered, till the Publication of the Firſt Volume, by the AUTHOR, at his houſe in St. Martin's-Street, Leiceſter-Fields; T. BECKET, Strand; J. ROBSON, New Bond-Street; G. ROBINSON, Paternoſter-Row; Meſſ. FLETCHER and PRINCE, Oxford; Meſſ. MERRIL and WOODYER, Cambridge; L. BULL, Bath; and at the muſic-ſhops of R. BREMNER, in the Strand; and P. WELCKER, Gerrard-Street, Soho.

THE PRESENT STATE OF MUSIC, &c.

BOHEMIA.

MY journey through this country, was one of the moſt fatiguing I ever took in my life; for though the road, in general, is very good, for a German road, yet my want of time, which obliged me to travel night and day; the exceſſive heat and cold of the weather, occaſioned by the preſence and abſence of the ſun; together with bad horſes, and diabolical

wagons, uſed as chaiſes, exhauſted both my ſpirits and my patience.

The country is flat, naked, and diſagreeable to the eye, for the moſt part, all the way through Auſtria, Moravia, and Bohemia, as far as Prague, the ſituation and environs of which are very beautiful.

The dearneſs and ſcarcity of proviſions, of all kinds, on this road, were now exceſſive; and the half-ſtarved people, juſt recovered from malignant fevers, little leſs contagious than the plague, occaſioned by bad food, and by no food at all, offered to view the moſt melancholy ſpectacles I ever beheld.

No refreſhments of any kind were to be found, till I arrived at Colin, a village rendered famous, by the battle fought near it in the laſt war; here a pigeon, and half a pint of miſerable ſour wine, coſt me three or four ſhillings; till now I had ſubſiſted on bread and water, except

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cept one pint of milk, which I obtained with difficulty, and which coſt me fourteen *creuzers*, about ſeven-pence Engliſh.

I had frequently been told, that the Bohemians were the moſt muſical people of Germany, or, perhaps, of all Europe; and an eminent German compoſer, now in London, had declared to me, that if they enjoyed the ſame advantages as the Italians, they would excel them.

I never could ſuppoſe effects without a cauſe; nature, though often partial to individuals, in her diſtribution of genius and talents, is never ſo to a whole people. Climate contributes greatly to the forming of cuſtoms and manners; and, it is, I believe, certain, that thoſe who inhabit hot climates, are more delighted with muſic than thoſe of cold ones; perhaps, from the auditory nerves being more irritable in the one than in the other: but I could, by no means, account for climate operating more in fa-

vour of muſic upon the Bohemians, than on their neighbours, the Saxons and Moravians.

I croſſed the whole kingdom of Bohemia, from ſouth to north; and being very aſſiduous in my enquiries, how the common people learned muſic, I found out at length, that, not only in every large town, but in all villages, where there is a reading and writing ſchool, children of both ſexes are taught muſic.

At TEUCHENBROD, JANICH, CZASLAU, BÖMISCHBROD, and other places, I viſited theſe ſchools; and at Czaſlau, in particular, within a poſt of Colin, I caught them in the fact.

The organiſt and cantor, M. Johann Dulſick, and the firſt violin of the pariſh church, M. Martin Kruch, who are likewiſe the two ſchool-maſters, gave me all the ſatisfaction I required. I went into the ſchool, which was full of little children of both ſexes, from ſix to ten

or

or eleven years old, who were reading, writing, playing on violins, hautbois, baſſoons, and other inſtruments. The organiſt had in a ſmall room of his houſe four clavichords, with little boys practiſing on them all: his ſon of nine years old, was a very good performer.

After this, he attended me to the church, which is but a ſmall one, and played an admirable voluntary on the organ, which is likewiſe but ſmall, though well-toned; its compaſs was from C to C, and there were no reed ſtops; but it had pedals, and an even good chorus. He played an extempore *fugue*, upon a new, and pleaſing ſubject, in a very maſterly manner; and I think him one of the beſt performers on the organ, which I heard throughout my journey. He complained of loſs of hand, for want of practice, and ſaid, that he had too many learners to inſtruct, in the firſt rudiments, to be allowed leiſure for ſtudy, and that he had his houſe not only

full of other people's children, but his own;

" Chill penury repreſſed his noble rage :"

which is the caſe of many a muſician, whoſe mind and talents are ſuperior to ſuch drudgery! yet, thus circumſtanced, there is no alternative, but a jail.

PRAGUE.

This city is extremely beautiful, when ſeen at a diſtance. It is ſituated on two or three hills, and has the river Mulda running through the middle of it. It is divided into three different quarters, or diſtricts, which are diſtinguiſhed by the names of Alt Stadt, Neue Stadt, and Kleine Stadt, or Old Town, New Town, and Little Town; the Kleine Stadt is the moſt modern, and the beſt built of the three. The houſes are all of white ſtone, or ſtucco, in imitation of it, and all uniform in ſize and colour. The hill of St. Laurence, the higheſt about the town

town, commands a proſpect, not only of the whole city, but of all the adjacent country: the declivity of this hill is covered with wood, conſiſting chiefly of fruit-trees, and vineyards. A great part of the town is new, as ſcarce a ſingle building eſcaped the Pruſſian batteries, and bombardment during the blockade, in the laſt war. A few churches and palaces only, that were ſtrongly built, and of leſs combuſtible materials than the reſt, were proof againſt their fury; and in the walls of theſe, are ſtill ſticking innumerable cannon balls, and bombs, particularly, in the ſuperb palace of count Czernin, and in the Capuchin's church. This palace, which is of the Ionic order, and built of white ſtone, has thirty windows in front; the chapel, at the Capuchins, is an exact copy, in ſtone, of that at Loretto, in marble.

The inhabitants are ſtill at work throughout the city, in repairing the Pruſſian devaſtations, particularly at the

cathedral and imperial palace, which were both almoſt entirely demoliſhed; theſe are ſituated on a high hill, facing that of St. Laurence. The organ of the cathedral, which, as well as the building, has been newly conſtructed, ſince the laſt war, is very large, and finely toned; it was well played on during the morning ſervice, though the principal organiſt, M. Wolf, was ill in bed of a fever. I went to his houſe, in order, if he had been well enough, to have converſed with him concerning the preſent ſtate of muſic at Prague; but the meſſenger I ſent in before me, in order to negociate the viſit, returned quite pale with fear, telling me, that it would be very dangerous for me to enter the houſe, as M. Wolf was ill of the malignant and contagious fever, which had lately raged with ſo much violence, and ſwept off ſuch a number of the inhabitants of this city.

M. Wolf,

M. Wolf, who is eſteemed one of the beſt organiſts in Germany, is called am Schloß Organiſten, or organiſt of the caſtle; for the cathedral of Prague is built within the caſtle or royal palace walls, of which it makes a part.

There are three large colleges of Jeſuits in Prague; that of St. Nicholas has a very beautiful church, in which the organ is divided into two parts, placed one on each ſide the gallery; and the keys, with a *poſitif*, or ſmall choir organ, are in the middle, but placed ſo low, as to leave the weſt window clear: inſtead of wood, the frame-work, pillars, baſe, and ornaments of this inſtrument, in front, are of white marble; the organ and church ſeem quite new. I never ſaw a more rich or noble front to an organ than this; it was conſtructed by one of the Jeſuits, and is well-toned; but has a very heavy touch.

An itinerant band of ſtreet-muſicians came to ſalute me at the inn, the Einhorn, or Unicorn, during dinner; they played

played upon the harp, violin, and horn, ſeveral minuets and Poloniſes, which were, in themſelves very pretty, though their performance of them added nothing to the beauty of the compoſitions; and it will, perhaps, appear ſtrange to ſome, that this capital of ſo muſical a kingdom, in which the genius of each inhabitant has a fair trial, ſhould not more abound with *great* muſicians. It is not however, difficult to account for this, if we reflect, that muſic is one of the arts of peace, leiſure, and abundance; and if, according to M. Rouſſeau, arts have flouriſhed moſt in the moſt corrupt times, thoſe times muſt, at leaſt, have been proſperous and tranquil. Now, the Bohemians are never tranquil long together; and even in the ſhort intervals of peace, their firſt nobility are attached to the court of Vienna, and ſeldom reſide in their own capital; ſo that thoſe among the poorer ſort, who are taught muſic in their infancy, have no encouragement to pur-

purſue it in riper years, and ſeldom advance further than to qualify themſelves for the ſtreet, or for ſervitude.

Indeed many of thoſe who learn muſic at ſchool go afterwards to the plough, and to other laborious employments; and then their knowledge of muſic turns to no other account, than to enable them to ſing in their pariſh-church, and as an innocent domeſtic recreation, which are, perhaps, among the beſt and moſt unexceptionable purpoſes that muſic can be applied to.

It has been ſaid by travellers *; that the Bohemian nobility keep muſicians in their houſes; but, in keeping ſervants, it is impoſſible to be otherwiſe, as all the children of the peaſants and trades-people, in every town and village throughout the kingdom of Bohemia are taught muſic at the common reading ſchools, except in Prague, where, indeed

* Nugent's Grand Tour, vol. ii.

it is no part of ſchool-learning; the muſicians being brought thither from the country.

In theſe common country ſchools now and then a great genius appears, as was the caſe at Teuchenbrod, the birth-place of the famous Stamitz. His father was *cantor* of the church in that town; and Stamitz, who was afterwards ſo eminent, both as a compoſer and performer, was brought up in the common ſchool, among children of common talents, who lived and died unnoticed; but he, like another Shakeſpeare, broke through all difficulties and diſcouragements; and, as the eye of one pervaded all nature, the other, without quitting nature, puſhed art further than any one had done before him; his genius was truly orginal, bold, and nervous; invention, fire, and contraſt, in the quick movements; a tender, graceful, and inſinuating melody, in the ſlow; together with

with the ingenuity and richneſs of the accompaniments, characteriſe his productions; all replete with great effects, produced by an enthuſiaſm of genius, refined, but not repreſſed by cultivation.

M. Seger, is organiſt of the Kreutzhern, or convent of the Holy Croſs in Prague. I was deſired by M. Gaſman, to enquire after him, as he is the beſt player in this city; he favoured me with a long converſation, and I found him to be a ſenſible man, as well as an excellent performer. He remembers Tartini, and Vandini, at Prague, fifty years go; and ſeems well acquainted with the character and works of all the great muſicians in Europe.

He informed me, that at the convent of the Holy Croſs, where he is organiſt, there are now three or four boys, brought thither from country ſchools, who ſing moſt admirably; having good voices, and good ſhakes, with good taſte and expreſſion. I arrived at Prague one day too

too late, for a great muſical performance in the church of this convent.

It was with much difficulty that I acquired information from the Bohemian muſicians, as even the German language is of little uſe in that kingdom, throughout which the Sclavonian dialect is generally uſed. M. Seger, indeed, ſpoke Italian, and was very communicative; it was from him that I obtained a confirmation of my diſcovery, that not only in Bohemia, but in Moravia, Hungary, and part of Auſtria, children are taught muſic at the common reading ſchools. The Bohemians are remarkably expert in the uſe of wind inſtruments, in general; but M. Seger ſays, the inſtrument upon which their performers are moſt excellent, on the Saxon ſide the kingdom, is the hautbois; and on that of Moravia, the tube, or clarion.

The celebrated Miſliwiceck was brought up at a village ſchool in Bohemia, and

afterwards ſtudied counterpoint, at Prague, under M. Seger.

The beſt violin players in this city, at preſent, are M. Joſeph Strobach, Johan Galli, of the Amſchloſs, and Wenzel Braupner, who is an admirable ſolo player. The beſt, and indeed, the only violoncello player in this city, is M. Hetes; and on the hautbois, Stieſtni is an excellent performer.

There have been no operas here lately; however, German and Sclavonian plays are performed three times a week, which are, at preſent, the only public exhibitions at Prague, of any kind. The nobility were now, for the moſt part, out of town; but in winter, they are ſaid to have great concerts frequently at their hotels, and palaces, chiefly perſormed by their own domeſtics and vaſſals, who have learned muſic at country ſchools.

* * * * * *

I quitted

I quitted Prague, Thurſday morning, September 17th, after many delays and plagues, incident to travellers in a foreign country; among the reſt, my good landlord at the Einhorn, inſtigated the poſtmaſter's ſervant to inſiſt on my having an additional horſe to my poſt wagon; and threw all the difficulties in my way, he poſſibly could, in hopes of keeping me longer in his *ſpunging* houſe. After theſe ſquabbles were over, and I had run the gauntlet through the gates and barriers, where my baggage was narrowly ranſacked, by cuſtom-houſe inquiſitors, I got away about ſeven o'clock.

The firſt poſt, to SDIEPS, I travelled through a mountainous country, and cold thick fog; the ſecond, to WELTRUS, through a good road, and level, though naked country; here the weather was again very hot. Sour milk, and black four bread, Pompernickel, were thus far, all the refreſhments that could be obtained.

At Budin, the next ſtage, I found a muſic ſchool; and heard two of the poor boys perform in the ſtreet, one on the harp, and the other on the triangles, tolerably well.

At Lobeschutz, two or three ſtages from the confines of Saxony, there is likewiſe another ſchool, with more than a hundred children, of both ſexes, of which number all learn muſic who chuſe it. I viſited the church, which is ſmall and neat, with a little plain organ in it; here the children, vocally and inſtrumentally, perform. I heard a conſiderable number of the boys practiſing on the fiddle, at ſchool, but in a very coarſe manner.

I hope I ſhall be excuſed, if I here relate a few of the hardſhips which I underwent, in the courſe of my journey through theſe parts of Germany; as the account of them may put future travellers on their guard, or, at leaſt, prevent ſurprize, under ſimilar circumſtances.

And firſt, I muſt inform them that I did not meet with a chaiſe or carriage, of any kind, that had a top, or covering, to protect paſſengers from heat, cold, wind, or rain, in my whole journey; and ſo violent are the jolts, and ſo hard are the ſeats of German poſt-wagons, that a man is rather kicked than carried from one place to another. Yet, for theſe wretched conveyances, when I travelled in them alone, *extra-poſte*, as it is called, it coſt me frequently at the rate of eighteen pence for each Engliſh mile: ſo great is the number of fees and taxes on this occaſion: Poſtgeld, Wagengeld, Schoſſegeld, Schwagergeld, Schmiergeld, Barriergeld, and Drinkgeld, to hundreds, but particularly to the Stallknecht, for getting Pferden, horſes, ready in ſomewhat leſs than than three hours *.

* For ſuch of my readers as may be unacquainted with the language of their progenitors, the Saxons, it may be neceſſary to tranſlate the names of the impoſts above mentioned, into their Engliſh equivalents, of *horſe-hire*, *chaiſe-hire*, *turnpikes*, *poſtilion*, *greaſing*

But ſuch as are provided with a comfortable carriage, with beds, proviſions, and a number of ſervants, and are ſo indifferent about expence, that they calmly ſubmit to all kinds of impoſition, as things of courſe, may be utterly ignorant of the ſufferings of others who dread expence; and who are expoſed to all the plagues of bad vehicles, bad horſes, bad inns, and worſe proviſions, or who are unable to find either inns or proviſions of any kind.

The excellent roads, inns, and carriages, throughout Great Britain, make an Engliſhman very unfit to encounter ſuch hardſhips; but indeed they exceed thoſe of moſt other countries in Europe ſo much, that to travel with a *Vittorino*, a *Procaccio*, or a *Corriere*, through the worſt *Italian* roads, is eaſe and luxury,

greaſing wheels, *toll at the gates*, on both ſides each town, as well as *drink* to the oſtler, and a ſwarm of helpers, who, in removing baggage, ſteal cordage, ſtraps, and every thing which they can carry off undiſcovered.

compared with what is ſuffered in Germany.

At Lobeſchütz, which is ſituated on the Elbe, I quitted the chaiſe, and hired a boat down that river to Dreſden, in order to eſcape two or three terrible poſts, and indeed poſtilions, for every German Schwager is ſuch a friend to ſurgery, that I always wiſhed to get out of his hands; and, beſides perſonal ſafety, the country is ſo mountainous, and road ſo full of holes, and great looſe ſtones, that both carriage and baggage frequently ſuffer. It was now ſix o'clock in the evening, when I arrived at the water-ſide; I was much diſturbed at ſeeing the boat, in which I was to perform the voyage; it was long, narrow, and quite open at the top. There was ſtraw to lye on, but nothing to cover me or my baggage in caſe of rain; at this time, indeed, the weather was hot, and I neſtled into my ſtraw, accommodating myſelf to my circumſtances as well as I could.

The boat moved ſo very ſlow, there being only one waterman, that it frequently ſeemed to ſtand ſtill. The weather as yet continued calm, but as we proceeded lower down the river, through an amazingly wild and rocky country, there were frequent waterfalls that made a violent noiſe, and ſeemed very likely to overſet our little boat; about midnight it grew totally dark, and began to rain: I protected my head as well as I was able, with a *parapluye*, or ſmall umbrella, but was very wet elſewhere.

The rain continued till day-break, after which, the wind got up, and became quite furious, juſt in our teeth; in this kind of hurricane, the boat could make no way. Diſtreſs on diſtreſs! the *parapluye*, my only defence, was forced from my hands, in a violent guſt of wind, and blown into the river, where it inſtantly ſunk; and we tried in vain, a conſiderable time, to fiſh it up: I was now wet, cold, hungry, and totally helpleſs;

leſs; for the boatman himſelf was in deſpair of ever getting to Dreſden during this ſtorm!

At length, however, we reached KÖNINGSTEIN, a village and caſtle, on one of the higheſt rocks in Europe; this was but half way from Lobeſchütz to Dreſden. I ſent my ſervant and the boat-man to try if they could procure a chaiſe, a cart, a wheelbarrow, or any thing, to carry me to Pirna, the firſt poſt-town, and after keeping me ſhivering with cold and wet, more than an hour they returned with the news of having procured a wagon.

Here I got ſome bread, which revived me a little, and enabled me to clamber up this terrible rock, on foot, to warm myſelf; which it did as effectually, before I reached the ſummit, as if I had had recourſe to a warm bed and ſudorific. After this I had twelve Engliſh miles to Pirna, through the moſt ſtony and jumbling road I ever travelled.

At PIRNA, the place where the king of Pruſſia took all the Saxon troops priſoners, at the beginning of the laſt war, I was detained two hours before I could get horſes, for each of which, by a new *reglement*, or regulation, I was obliged to pay a rixdollar, inſtead of a florin, the uſual price.

At Köningſtein and Pirna, there are ſchools for muſic, though both are in Saxony. At Pirna, there is one for the children officers, and one for thoſe of the poorer ſort, where they learn, as elſewhere, muſic, with reading and writing.

It would be tireſome to the reader were I minutely to deſcribe all the muſic-ſchools which I entered in my way through Auſtria, Moravia, Bohemia, and Saxony. I ſhall only ſay, that in general, the performance of the ſcholars in them was rude and coarſe, and that perfection ſeems never aimed at amongſt them. Metaſtaſio is of opinion, that the children learn ſo ill in theſe ſchools, as to be ever afterwards incorrigible; indeed, moſt of them are in-

tended for ſervants, and mean employments; and as, in many parts of Bohemia and Saxony, the Gothic power over vaſſals ſtill ſubſiſts, theſe people have ſeldom any ambition to excel in muſic, as they have no opportunities of mending their condition by it; now and then, indeed, a man of genius among them, becomes an admirable muſician, whether he will or no; but, when that happens, he generally runs away, and ſettles in ſome other country, where he can enjoy the fruit of his talents.

Upon the whole, however, theſe ſchools clearly prove that it is not from a partiality in *nature* that Bohemia abounds ſo much with muſicians; for *cultivation* contributes greatly towards rendering the love and knowledge of muſic general in this country: and the Bohemians may as well be called a *learned* people becauſe they can read, as ſuperior muſicians becauſe they can play upon inſtruments, ſince the ſtudy of both are equally made

by

by them eſſential parts of common education.

The road from Pirna to Dreſden is good; the country on the left hand is flat, naked, and unpleaſant to the eye, when the grain is off the ground; but on the right, the hills, covered with vines and houſes, all along the banks of the Elbe, are delightful.

DRESDEN.

The approach to this city through the Elector's Gardens, by a beautiful *Chateau*, or Villa, and pavilions, in a very good taſte, is extremely ſtriking; but the city itſelf has ſuffered ſo much in the laſt war, that it is difficult for a ſtranger to imagine himſelf near the celebrated capital of Saxony, even when he ſees it from the moſt favourable eminence in the neighbourhood, ſo few of it's once many cloud-capt towers are left ſtanding; only two or three remain intire, of all the ſtately

ſtately edifices which formerly embelliſhed this city: ſo that here, as well as at Prague, the inhabitants are ſtill repairing the ravages of the Pruſſians; of whom it is remarkable, that though during the laſt war, they ruined many a noble city, they never took one by a regular ſiege.

They were in poſſeſſion of Dreſden three years: it was taken from them during the abſence of the king of Pruſſia, by the prince of Deux-ponts, who commanded the army of the empire. In 1760, that monarch inveſted it again, and did incredible damage by his batteries, and bombardments, till it was relieved by general Lacy.

The river Elbe divides the city into two parts, which are called the Old and New Town; theſe have a communication by one of the fineſt bridges in Europe, built of white ſtone, and conſiſting of eighteen arches; it is 540 feet long, and 36 broad, There is a rule obſerved in paſſing this bridge, worthy of imitation;

one

one ſide being appropriated to the uſe of thoſe who are going to the Old Town, and the other to thoſe who are going to the New; ſo that each paſſenger moves without interruption, and has his right hand conſtantly next the parapet wall.

The firſt thing I did, after my arrival, was to wait on Mr. Oſborn, our miniſter at this court, who received me ſo well, and honoured me with ſo many kind offices, and marks of regard, during my reſidence at Dreſden, that, to forget or conceal them, would be the higheſt ingratitude.

He was no ſooner informed of my muſical curioſity, than he made me acquainted with Signor Bezozzi, the celebrated hautbois player, in the ſervice of this court; and, upon converſing with this able performer, I found that he was not only poſſeſſed of an excellent underſtanding, but that he had thought more profoundly concerning the theory of his art, than moſt practical muſicians with whom

whom I had converſed, who had devoted ſo much time to any one inſtrument, as he muſt have beſtowed upon the hautbois, in order to acquire that high degree of perfection upon it, to which he has attained. The father of ſignor Bezozzi, who is ſtill living, and in the ſervice of the elector of Saxony, is brother to the famous Bezozzis of Turin.

Mr. Oſborn was ſo kind, during this interview with Signor Bezozzi, as to deſire him to collect together in a few days the beſt band of muſical performers which Dreſden could furniſh, in order to afford me an opportunity of hearing, in a concert at his houſe, whatever that city could furniſh moſt perfect in practical muſic.

The day after my arrival, Mr. Oſborn did me the honour of carrying me to dine with ſeveral of the foreign miniſters, at the houſe of Dr. Bayley, a worthy Engliſh phyſician, no leſs remarkable for ſkill in his profeſſion, than for hoſpitality:

lity: and in the evening to the prime miniſter, count Sachen, who occupies the firſt floor of the late count Brühl's palace, of which his eldeſt ſon, the Staroſt, has only the ſecond. Here we ſtaid till the Electoral family arrived from the country, to go to the opera.

It was only a burletta, that was repreſented to-night in the little theatre, which is ſmall, but neat; it has four rows of boxes, nineteen in each. *L'Amore innocente* was the name of the piece, of which Signor Salieri was the compoſer. The muſic was as innocent of deſign, as the drama and performance: nothing in the leaſt ſeducing or inflammatory was to be heard or ſeen; but all was tranquil, unmeaning, and as truly ſoporific as a nurſe's lullaby.

The beſt ſinger in this placid paſtoral, was Signora Calori, who, twelve or fourteen years ago, when in England, wanted only ſpirit to make her an excellent performer; for then her voice, ſhake, and

and execution, were good; her perſon elegant, and features regular; but now, ſome of theſe particulars being rather impaired by time, her performance paſſed as unnoticed as that of the reſt, which was inſipid to a very tireſome degree.

I muſt, however, mention, that in the ſecond act of this opera, Signora Calori ſung a long *bravura* ſong, accompanied on the violin, *obligato*, by M. Hunt, the principal violiniſt of this place, in which both theſe performers executed many great difficulties with little effect. He has indeed a very ſtrong hand, and clear tone; but neither his taſte nor expreſſion are of the moſt delicate or touching kind.

Sunday, 20th September. I went this morning to the *Frauen Kirche*, or great Lutheran church of our Lady, placed on the ſide of a ſpacious ſquare; it is a very noble and elegant building, of white ſtone, with a high dome in the middle; this church is ſquare without, but formed

ed into an amphitheatre within. There is a projection for the communion table, over which is placed a moſt magnificent organ. This is the only inſtance I can recollect, of an organ being placed at the *eaſt* end of a church. I had hitherto only ſeen it at the weſt window, at the weſt end of the choir, or on one ſide.

The ſinging here, with ſo fine an inſtrument, has a very ſtriking effect. The whole congregation, conſiſting of near three thouſand perſons, ſing in uniſon, melodies almoſt as ſlow as thoſe uſed in our pariſh churches; but the people being better muſicians here than with us, and accuſtomed from their infancy to ſing the chief part of the ſervice, were better in tune, and formed one of the grandeſt choruſſes I ever heard.

The building is very high and ſpacious, and there are four galleries in elegant forms, one over the other, between the columns: the ſeats below are circular, and all facing the organ and communion

munion table; upon the whole, this was one of the moſt decent and reſpectable congregations which I had ever ſeen.

The King of Pruſſia, in his laſt bombardment of Dreſden, tried every means in his power to beat this church, as well as the other public buildings, about the ears of the inhabitants, but in vain, for the orbicular form of the dome threw off the balls and ſhells, and totally prevented their effect: however, he ſucceeded better in five or ſix other churches, which he totally demoliſhed. This of our Lady conſtitutes the great feature of the city, like St. Peter's at Rome, and St. Paul's in London.

When I quitted this church, I ſtepped into the Elector's chapel, which is a new, large, and elegant building, adorned with ſeveral capital paintings, by Mengs, and Battoni. I was too late to hear the organ, or any thing but the ordinary ritual of the Romiſh church *.

* The court is of a different religion from the people, who are Lutherans.

At noon Mr. Oſborn carried me to court, where, after waiting about an hour, in the drawing-room, among the ambaſſadors and great officers of ſtate, for the arrival of the Elector, I had the honour of being preſented to his highneſs as ſoon as he entered: he was pleaſed to enquire, "from whence I "came laſt?" I anſwered, from Vienna; but Mr. Oſborn informed his highneſs, that I had been at Munich, and had had the honour of being preſented to the Electreſs dowager, his mother, and added ſomething concerning my muſical enquiries; this ſeemed to awaken curioſity. "You love muſic?" "Yes Sir." "Have "you been in Italy?" and upon my anſwering in the affirmative, his Electoral highneſs appeared to be pleaſed, and deſirous of entering into a more particular converſation; but, throwing his eyes around, and ſeeing the foreign miniſters, officers of ſtate, and a number of ſtrangers, and people of condition eager for

notice, and expecting their ſhare of his attention, he turned about, and ſpoke two or three words to prince Beloſelſky, the Ruſſian miniſter; then one or two to the Pruſſian and Auſtrian miniſters, after which he retired.

His Electoral highneſs was born 1750, and ſucceeded to the electorate, upon the death of his father, in 1763; he is of a reſerved diſpoſition. Naumann, his *maeſtro di capella*, and Gaſman, had informed me, that his highneſs was ſo good a muſician as to accompany readily, and in a maſterly manner, on the harpſichord, at ſight; but was ſo ſhy of playing before company, that even the Electreſs, his conſort, had hardly ever heard him. His favourite amuſement is dancing, and, to oblige him, his ſubjects and courtiers are dancing for ever.

When the Elector quitted the drawing-room, every one haſtened up another pair of ſtairs, to the apartment of the Electreſs. I had the honour of being pre-

preſented to her highneſs, as ſhe paſſed by, in her way to dinner; ſhe was a princeſs Palatine of Deuxponts, and born in 1752; ſhe is tall and thin, of a freſh roſy complexion, and has ſtrong indications of good humour in her countenance.

After dinner, Mr. Oſborn honoured me ſo far as to carry me with him in a round of viſits to all the foreign miniſters, and to the houſes of ſeveral other perſons of diſtinction.

There was at this time in Dreſden, an Engliſhman, Mr. Tunnerſtick, who was born at Pool, in Dorſetſhire, but brought up in France, and who, laſt ſummer, in ſeveral parts of Germany, had undertaken to perform a very curious experiment: it was no leſs, than to drive a nail through the brain of a horſe, by which he would be, to all appearance, dead; but, after extracting the nail, and pouring into the wound a chymical liquor prepared by himſelf for that purpoſe,

the horſe in five or ſix minutes time, was to recover ſufficiently to carry any one of the ſpectators.

Mr. Tunnerſtick was at Vienna at the ſame time as myſelf, and performed before thouſands of ſpectators; but the account of the operation ſeemed to me ſo extraordinary, that imagining there was ſome quackery or deception in it, I would not make one of the number. However, upon my arrival at Dreſden, I found that he had repeatedly performed the ſame thing there, before phyſicians, anatomiſts, and the whole court; one of the horſes that had undergone this ſingular operation, and was recovered, had been killed by command of the Elector, in order, by diſſection to aſcertain the fact, whether the nail had really penetrated the brain; and it was allowed by all the phyſicians and ſurgeons of the place, to have paſſed through the moſt dangerous part of it. Another horſe that had been *aſſaſſinated* in the ſame barbarous manner,

ner, at the ſame time and place, was recovered, and continued perfectly well, when I left Dreſden.

The Elector wiſhing to have this medicine turned to ſome uſeful account, and not merely employed in healing wounds made through wanton cruelty, had aſked this equeſtrian operator, whether it would be equally efficacious if applied to freſh wounds in other parts of the body? Dr. Tunnerſtick anſwered in the affirmative; but afterwards, pretending to take offence at ſome doubts, that had been expreſſed, concerning the ſucceſs of this ſecond experiment, evaded making it, and went away in a pet.

In the evening I was again carried to court, where the Electoral family, with their principal attendants were at cards. I here had the honour of being preſented to the Elector's three brothers; prince Charles Maximilian, preſumptive heir to the Electorate, born in 1752; prince Anthony Clement, born in 1755, in-

tended for the church; and prince Maximilian Emanuel, born in 1759. The eldeſt of theſe princes has the misfortune to be ſo lame, that he is obliged to wheel himſelf about in a chair; having not only loſt the uſe, but almoſt the appearance of his legs; he ſeems, however, very intelligent and curious in converſation. The other two are far from robuſt.

The next day I was preſented to the two princeſſes, ſiſters of the Elector; the eldeſt, though but fifteen, is formed, and perfectly well-bred; ſhe honoured me ſo far as to ſpeak a conſiderable time to me concerning the Electreſs dowager, her mother, whom Mr. Oſborn had told her, I had ſeen frequently at Munich. The youngeſt ſiſter, about twelve years of age, is very pretty, and has a ſharp and intelligent countenance; ſhe ſpoke but little, however that little was pertinent and obliging.

Dreſ-

Dreſden ſtill affords matter of great amuſement to the eye of a ſtranger, though much leſs to the *ear*, than formerly. If I quit my muſical remarks for a moment, in order to give the reader an idea of the contents of the Elector's celebrated picture gallery, I hope I ſhall be pardoned; as the catalogue is but in few hands, and the collection is, without doubt, the firſt, and moſt conſiderable in Europe, both for the number and excellence of the paintings it contains *.

The collection was begun by Auguſtus II. but was greatly augmented by his ſucceſſor, Auguſtus the III. who, in 1745, purchaſed, for ſixty thouſand pounds, the whole gallery of the duke of Modena, in which were all the paintings of Correggio, as well as moſt of thoſe by

* The collection of prints, commonly called, the Dreſden gallery, was never finiſhed, and only contains engravings from a ſmall number of theſe pictures.

Annibal Carrach, which enrich the preſent collection; and, in 1748, he added to it the imperial gallery of Prague, which he purchaſed of the Empreſs queen; this collection he acquired at a very eaſy rate, having had ſixty-eight capital pictures of eminent maſters for ſixty thouſand florins, which is leſs than ſix thouſand pounds ſterling: but, even ſince that time, the collection has been augmented by ſuch a number of different purchaſes, that many hundred excellent pictures are placed againſt the wainſcot of the gallery three or four deep, for want of room to hang them up; and though the printed catalogue makes the outward gallery contain only eight hundred and thirty, and the interior three hundred and fifty-ſeven, I was aſſured by the Cicerone, or Interpreter, that the Elector was in poſſeſſion of two thouſand original paintings, and two thouſand four hundred copies.

In the cabinet of crayon paintings, there are no leſs than a hundred and fifty-ſeven portraits by Roſalba, among which is that of Fauſtina, when young, and in the ſervice of this court. She was very handſome when this was painted, or was very much flattered; there is likewiſe in this cabinet, a portrait, in crayons, by Mengs, of Mingotti, when young, with a muſic paper in her hand; and if the reſemblance was exact, ſhe was then nearer a beauty, than it is now eaſy to imagine her ever to have been; ſhe is here painted in youth, plumpneſs, and with a very expreſſive countenance.

There are only two Raphaels, in this immenſe collection; the St. George is the beſt; the other, an aſcenſion of the Virgin, with the *Bambino* in her arms, and pope Sextus Quintus and St. Barb, in the act of adoration, has ſuffered greatly in the colouring; the heads, however, are charming. There is not one piece by Domenichini in the gallery, though there

there are eleven capital works by Guido; eleven by Albano, twelve by Guercino, ſeventeen by Paul Veroneſe, ten by Annibal Caracci, ſeventeen by Vandyke, four by Parmegiano, thirteen by Nic. Pouſſin, eleven by Spagnolet, thirty-nine by Rubens, and fifteen by Titian, with three by Leonardo da Vinci.

But the moſt precious pieces of this collection, are the Correggios, of which charming painter, there are ſix capital pictures.

Firſt. The *Virgin* ſitting on a throne, with Jeſus on her knee; ſhe is ſurrounded by St. John the Baptiſt, St. Catherine, St. Anthony of Padua, and St. Francis d'Aſſiſi, all as big as the life; this is in his firſt manner; he has written his name on it: the colouring is leſs bright than in his ſucceeding works; but the elegance and grace of the figures are very ſtriking.

Second. The *St. George*, exquiſite in colouring and keeping.

Third

Third. The *Magdalen*, which is beautiful and delicate beyond deſcription.

Fourth. The *Nativity*, known by the name of the *Night-piece* of Correggio; all the light comes from the child; it is the moſt perfect of his works. The King of Pruſſia ſtopped half an hour to admire it, when he firſt entered Dreſden. The Electreſs Queen offered it to him, but he declined taking it; however, he had a fine copy made of it by Dietrich, at a very high price.

Fifth. The *St. Sebaſtian*, a large and capital picture, in which the Virgin and Child are in glory, ſurrounded by a choir of angels: below are St. Sebaſtian, St. Geminiano, and other figures.

Sixth. A *Portrait* of Corregio's phyſician; and ſuppoſed to be the only portrait that he ever painted.

There are in the cabinet, copies of the capital pictures of Raphael and Correggio, in water colours, and in enamel, uncommonly large, by Mengs, father, ſon, and

and daughter, which are delicious. To examine and deſcribe this vaſt collection, minutely, would require ten years, and ten folios.

I had the honour of dining, to-day, with a large company, at Mr. Oſborn's. After dinner, Signor Bezozzi, and a band of muſicians, which he had provided, were ready to begin a concert in a different part of the houſe from that where the company had dined. During the performance, all the foreign miniſters came in and out, and, at times, the rooms were full of the firſt people in Dreſden.

The concert was opened by a ſymphony of Haſſe; after which, a ſolo on the violin by M. Hunt, who, as was before obſerved, has a clear tone, and ſtrong hand; but he wants high finiſhing, and plainly diſcovered that he was not much accuſtomed to ſolo playing; the muſic which he performed was by Tartini.

The next piece was a German flute concerto, played by M. Götſel. I did not

not much like the compoſition, there was noiſe in the choruſſes, and, in the ſolo parts, there were repetitions of old and common paſſages; but it was not compoſed by the performer, who manifeſted, in the courſe of it, great execution, a clear and ſweet tone, always even, and perfectly in tune; though not ſo full above the middle D as below it.

After this, Signor Bezozzi played an extremely difficult concerto on the hautbois, in a very pleaſing and maſterly manner; yet I muſt own that the leſs one thinks of Fiſcher, the more one likes this performer. However, I tried to diſcriminate, and to diſcover in what each differed from the other: and firſt, Fiſcher ſeems to me the moſt natural, pleaſing, and original writer of the two, for the inſtrument, and is the moſt certain of his reed; which, whether from being in leſs conſtant practice, or from the greater difficulty of the paſſages, I know not, more frequently

fails

fails Bezozzi in rapid diviſions, than Fiſcher: however, Bezzozi's *meſſa di voce*, or ſwell, is prodigious; indeed, he continues to angment the force of a tone ſo much, and ſo long, that it is hardly poſſible not to fear for his lungs.

His taſte and ear are exceeding delicate and refined; and he ſeems to poſſeſs a happy and peculiar faculty of tempering a continued tone to different baſes, according to their ſeveral relations: upon the whole, his performance is ſo capital, that a hearer muſt be extremely faſtidious not to receive from it a great degree of pleaſure.

The ſecond part of the concert began with an admirable ſymphony of Vanhall, produced in thoſe happy moments of efferveſcence, when his reaſon was leſs powerful than his feeling.

After this, a ſolo of Nardini, by M. Hunt, which he executed correctly; but the compoſition was full of repetitions of paſſages, neither very new nor intereſting;

tereſting; and theſe were not meliorated by any thing remarkable in the taſte or expreſſion of the performer.

This ſolo was ſucceeded by another concerto on the German flute, by M. Götſel, which he played much better, and, indeed, it was a much better compoſition than the former.

Signor Bezozzi performed, after this, a new concerto on the hautbois, which was very graceful and ingenious. The *Allegro* was more rapid, and of a ſtill more difficult execution, than that in his preceding piece. He exerted himſelf very much in this performance, which ended with a pleaſing rondeau, and left the company in great good humour. He afterwards was prevailed on, though not without difficulty, to play, by way of *bonne bouche*, Fiſcher's well-known rondeau minuet, which he had performed here ſo frequently, and with ſuch applauſe, that I had been aſſured he made more of it than the author himſelf; but

I cannot ſay that his preſent performance of it convinced me of the truth of this aſſertion. However, after being accuſtomed to the exquiſite manner in which Mr. Fiſcher has played it in England, it is no ſmall praiſe to ſay, that I heard Signor Bezozzi perform it with great pleaſure.

On Tueſday the 22d September. At nine o'clock in the morning, I went to the *Frauen Kirche*, to hear the organ played by M. Hunger, the organiſt, who met me there, by appointment. This inſtrument, of which the largeſt pipe in the pedals, is thirty-two feet long, was made by old Silbermann, of Neuburg: it is one of the beſt works of this celebrated builder, and was conſtructed about twenty-three years ago. There are forty-eight ſtops, three ſets of keys, in the manual, which extend from double D, in the baſe, to D in alt; and two octaves in the pedals; there is likewiſe a ſpring of communication, by which the three

ſets

ſets of keys may be played together, in order to augment the force of the chorus; but this renders the touch ſo heavy, that each key requires a foot, inſtead of a finger, to preſs it down.

The reed ſtops in this inſtrument are but ſeven in number, ſo that the imitations and changes are very few. The beſt ſolo ſtops it contains are the viol da gamba, baſſoon, vox humana, trumpet, ſchalmo, tremulant, and Schwebung: this laſt, as the name implies, is to imitate a cloſe ſhake.

M. Hunger poſſeſſes neither great fancy nor finger: but his performance was maſterly, and manifeſted a perfect knowledge of his inſtrument.

This being the firſt organ which I had met with, that was built by Silbermann, I entered the inſide caſe, and found the work ſtrong, neat, and well diſpoſed: it is remarkable that to ſo immenſe a machine, there are but five bellows.

On Sundays and feſtivals, the ſchool ſingers frequently perform in this church

Cantatas, which in Germany is a different word for anthems; at other times the whole congregation ſings in uniſon, accompanied only by this organ, of which the chorus, aſſiſted, perhaps, by the form of the building, is the moſt noble I ever heard.

From hence I went to the great theatre, where the ſerious opera uſed to be exhibited. It was built in 1706, by Auguſtus the ſecond; but was afterwards decorated, and the ſtage much enlarged, by Auguſtus the third.

I was extremely curious to ſee this celebrated ſcene of action, where *general Haſſe*, and his well-diſciplined troops, had made ſo many glorious campaigns, and acquired ſuch laurels; all his beſt works having been expreſsly compoſed, as ſome of Metaſtaſio's dramas were written, for its uſe *.

* Italy is very deſirous of adopting Haſſe for her ſon. Count Algarotti, in an epiſtle addreſſed to Auguſtus the third, ſpeaking of this theatre, ſays,

Ivi *d'Italia l'armonia divina*
Ne' bei concenti ſuoi varia, e concorde
Riſuona

No money was ever taken for admiſſion into this theatre, which is nearly as large as that at Milan. It has five rows of boxes, thirty in each, is of an oval form, like the theatres of Italy, and has an orcheſtra capable of containing a hundred performers.

In the year 1755, the late king of Poland had in his ſervice, for this theatre, ten *ſoprano* voices, four *contralto*, three tenors, and four baſes. Among theſe were Fauſtina, Mingotti, Pilaia, Monticelli, Pozzi, Anibali, Amorevoli, and Campagnari. The inſtrumental performers were of the firſt claſs, and more numerous than thoſe of any other court in Europe; but, now, not above ſix or

Riſuona d' Haſſe ſotto all' agil dito,
Che gli affetti del cuor, del cuor Signore,
Irrita, e molce a un ſol toccar di lira,
E pietà, com' ei vuol, ſdegno, od amore
Nuovo Timoteo in ſen d'Auguſto inſpira.

Op. del Conte Algarotti, tom. viii.

eight of theſe are to be found at Dreſden *.

It was from the diſperſion of this celebrated band, at the beginning of the laſt war, that almoſt every great city of Europe, and London among the reſt, acquired ſeveral exquiſite and favourite performers.

At preſent, this theatre is ſhut up, for œconomical reaſons, no uſe having been made of it ſince the marriage of the preſent Elector, three years ago; at which time two operas were performed in it, one ſet by Haſſe, and another by Naumann, the preſent chapel maſter of this court.

The opera houſe being in the neighbourhood of the picture gallery, I could not reſiſt the deſire of entering it again,

* Signor Bezozzi was ſo obliging as to furniſh me with a liſt of the court and chapel muſicians, now at Dreſden; but, by comparing it with that publiſhed by Marpurg, in 1756 I find only the two Bezozzis, Binder, Götſel, Hunt, Neruda, and Adam, remaining of the old corps.

in

in order once more to contemplate the divine Correggios; but in the way to them, through the interior gallery, my eye was caught by the magic of Battoni's Magdalen, and Pordenone's queen of Cyprus, both of which are exquiſitely beautiful. The *Night-piece* of Correggio ſtruck me more now than before; though the three figures on the left ſide ſeem ill drawn, and one of them is too much hidden: however, the light from the Child is thrown on them ſo admirably, and the expreſſion of the third of theſe figures is ſo natural, her eyes blinking, and hand held up to keep off the glare, that a little defect in the drawing may be well excuſed. The figures in the air, are truly divine; and the Virgin and Child ſeem ſuperior to any thing I ever ſaw expreſſed on canvaſs.

The little *Magdalen* is all beauty, ſoftneſs, expreſſion, and grace. The frame is ornamented with precious ſtones; and the late duke of Modena prized this piece ſo

much, that he never quitted his capital without taking it with him, nor could ſleep if it was not in his chamber.—— But, as I had little time to ſpare from my muſical purſuits, for theſe *pictoreſque* enjoyments, after this ſlight mention of them, I ſhall return to buſineſs.

Mr. Oſborn, whoſe friendly offices ſupplied me every hour with opportunities of gratifying my curioſity, had engaged M. Binder, the court organiſt, to meet me this afternoon, at the Elector's chapel, where there is a ſtill larger organ than that at the *Frauen Kirche*.

This inſtrument was begun by old Silbermann, who dying before it was finiſhed, his nephew of Straſburg was called to Dreſden to put the laſt hand to it. I entered the inſide caſe of this as well as of the other organ, found the work well finiſhed, very ingeniouſly arranged, and the pipes ſo highly poliſhed, that they had the appearance of ſilver, even when nearly examined.

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The chorus is amazingly rich and powerful; but ſo great is the echo, and long the continuance of the ſound in this building, particularly when empty, that no melody can be heard diſtinctly.

M. Binder, the organiſt, was a ſcholar of the famous Hebenſtreit, inventor of the *Pantaleone*, an inſtrument much celebrated in the beginning of this century, in the practice of which M. Binder ſpent all his youth; but though he applied to the organ and harpſichord late in life, he is a very able performer on both. He played three or four *fugues* in a very full and maſterly manner, making great uſe of the pedals. I did not indeed find him poſſeſſed of much fancy; but in the German full manner of playing, there is not much opportunity of ſhewing it. To uſe the pedals of theſe huge inſtruments much, at the ſame time as two hands are fully employed on the ſtiff and heavy manuals, is a very laborious buſineſs.

The multiplicity of ſtops in this organ, amounting to 54, only augments noiſe, and adds to the weight of the touch. The *vox humana* is bad; and there are very few ſolo ſtops that are agreeable; no *ſwell* has ever been heard of in an organ at Dreſden; and the echos to common ſtops, are all that can be called ſweet, by themſelves. The great merit of all the German organs that I had yet ſeen, was in the richneſs and power of the chorus; indeed little elſe is wanted, for voluntaries, like thoſe in our pariſh churches, are unneceſſary, where there is ſinging; as are imitative ſtops to play *ritornellos*, where the real inſtruments abound.

Signor Bezozzi and M. Hunger, with ſeveral other maſters, were in the chapel to hear M. Binder; who, when he had done, was in as violent a heat with fatigue and exertion, as if he had run eight or ten miles, full-ſpeed, over ploughed lands in the dog-days.

At night I went to M. Binder's houſe to ſee the ruins of the famous *Pantaleone*. This inſtrument, and the performance upon it, at Paris, in 1705, gave birth to a very ingenious little work, under the title of *Dialogue ſur la Muſique des Anciens*, by the Abbé Chateauneuf: the inventor went by the name of his inſtrument ever after; it is more than nine feet long, and had, when in order, 186 ſtrings of catgut. The tone was produced by two *baguettes*, or ſticks, like the dulcimer; it muſt have been extremely difficult to the performer, but ſeems capable of great effects. The ſtrings were now almoſt all broken, the preſent Elector will not be at the charge of furniſhing new ones, though it had ever been thought a court inſtrument in former reigns, and was kept in order at the expence of the prince. M. Binder lamented, that he could not poſſibly afford to ſtring it himſelf, as it was an inſtrument

ſtrument upon which he had formerly employed ſo much of his time.

Every one here is in the utmoſt indigence; this poor man has a ſmall nominal penſion, as court organiſt, but it is ill-paid; and moſt of the nobility and gentry are too much impoveriſhed, to be able to afford to learn, or to let their children learn muſic.

The Saxons of old, ſo remarkable for patience, induſtry, and probity, are now reduced to knavery and chicane, beyond the inhabitants of any other country. Dreſden is at preſent a melancholy reſidence; from being the ſeat of the Muſes, and habitation of pleaſure, it is now only a dwelling for beggary, theft, and wretchedneſs. No ſociety among the natives can be ſupported; all muſt retrench; the court is obliged to abandon genius and talents, and is, in turn, abandoned by them!

Except the wretched comic opera, there is no one ſpectacle, but that of miſery,

ſery, to be ſeen at Dreſden; no *guinguette*, no public diverſion in the city or ſuburbs, for the people, and not a boat or veſſel either of pleaſure or buſineſs can be deſcried on the river Elbe, which is here nearly as wide as the Thames at London-bridge *.

The horſes in this Electorate have had no corn allowed them, nor the ſoldiers powder for their hair, theſe three years; but though every ſpecies of œconomy ſeems now put in practice, yet, it is thought with little effect, as to reſtoring the inhabitants and ſtate to their ancient affluence and ſplendor.

During the reign of Auguſtus the IIId this city was regarded by the reſt of Eu-

* The Saxon traffic *up* this fine river, is ſaid to be ruined by ſome commercial diſputes with Auſtria; and *down* it, by the king of Pruſſia not permitting a ſingle veſſel from Dreſden to paſs by his fortreſs at Magdeburg; ſo that beſides paying heavy duties, all goods muſt be removed into Pruſſian veſſels before they are ſuffered to proceed to Hamburg.

rope,

rope, as the Athens of modern times; all the arts, but particularly, thoſe of muſic, poetry, and painting, were loved and cheriſhed by that prince, with a zeal and munificence, greater than can be found in the brighteſt period of ancient hiſtory; but, perhaps, ſome part of the late and preſent diſtreſſes of this country, have originated in this exceſſive magnificence.

The gardens of the late miniſter, count Brühl, which are ſituated on the banks of the Elbe, and open to the public, command a delightful proſpect of that river, of its hilly and fertile banks, towards Pirna, and of the New Town, and beautiful bridge, leading to it.

A moſt magnificent and elegant temple in theſe gardens was reduced to a heap of rubbiſh, in which it ſtill lies, during the Pruſſian bombardment; and the Saxons accuſe his Pruſſian majeſty of carrying perſonal reſentment againſt their miniſter ſo far, as to order his engineer to point his artillery at the temple and other

other buildings, as well as ſtatues in theſe gardens. However this may have been, not a ſtreet of this once charming city has recovered the devaſtations of the laſt war.

The preſent Elector is a great encourager of honeſty and good morals in his ſubjects; and has manifeſted himſelf to be ſuſceptible of the tender feelings of humanity, by the abolition of racks and tortures, to which criminals were expoſed in his dominions, during former reigns.

The late miniſter, count Brühl, left three ſons at his deceaſe, of whom the eldeſt only, known by the name of the *Staroſt**, now reſides at Dreſden. I had the honour of being preſented to this nobleman, whoſe figure and appearance are the moſt perfect and pleaſing I ever ſaw; he is ſaid to be very accompliſhed, and a great muſician; he condeſcended to deſire Mr.

* *Staroſt* is a Poliſh title given to the lord, and principal judge of a *ſtaroſty*, or fief. Count Bruhl is ſtaroſt of Warſaw, *ſtaroſta* Warſzawſki.

Oſborn to bring me with him to one of his country reſidences, to ſee his books, hear muſic, and converſe about it at leiſure; but the taſks I had aſſigned myſelf would allow of no ſuch tranquil enjoyment.

However, I remained one day longer at Dreſden than I intended, at the obliging inſtance of his excellency count Sachen, miniſter for foreign affairs, who did me the honour to invite me in the moſt preſſing manner to dine with him. This nobleman gives a public dinner once a week to the foreign miniſters, to perſons of condition, and to ſtrangers, in a truly hoſpitable and ſplendid manner; and though his appointment is not great, ſo conſiderable is his private fortune, that he is able to ſupport the dignity of his office at his own expence, without aggravating the preſent miſeries of the people, by appropriating the public money, either to enrich himſelf or maintain magnificence.

The count's entertainment was one of the moſt ſumptuous I ever ſaw; the company conſiſted of near forty perſons, of both ſexes, moſt of whom were of high rank and condition; each courſe was ſerved on the moſt elegant plate, and beautiful Dreſden china.—But to return to muſic.

I have had frequent occaſion, in the courſe of my journey, to mention the Singſchüler or ſinging boys of the *muſic ſchool*, commonly called *poor ſcholars*; and during my reſidence at Dreſden, I procured all the information I was able concerning the origin of this inſtitution, and the following is the reſult of my enquiries.

When the Roman catholic religion was the only one profeſſed in this country, the clergy, who officiated in cathedrals and collegiate churches, uſed to employ boys, that had good voices, to ſing part of the divine ſervice in the choirs, in nearly the ſame manner as the choriſters,

riſters, in Engliſh cathedrals, ſing at preſent. In recompenſe, the clergy maintained and educated theſe boys, and prepared all ſuch as had a literary genius for the prieſthood.

The change of religion propounded to the Saxons, by Martin Luther, though ſupported by powerful protectors, and forwarded by favourable circumſtances, had great obſtacles to ſurmount: the chief part of the people of the city of Dreſden were ſo far from having a propenſity to embrace the new preached doctrine, that they obſtinately refuſed to give into any religious innovations. This is ſo true, that the cuſtom of ſhutting the city gates, during divine ſervice, which cuſtom is obſerved to this day, had its riſe from the people's diſlike to the new liturgy: for the citizens having been obſerved to go in great numbers to walk in the fields while the public prayers were performing, rather than aſſiſt at them, the gates were ordered to be ſhut,

to prevent the inhabitants from going out, and they were forced to church by the ſoldiers then in garriſon. At preſent, the army is never made uſe of for that purpoſe, for the Saxons are now as ſtrongly attached to the tenets of Luther, as they were then to the Roman catholic religion.

Upon the ſecularization of biſhopricks, the ſuppreſſion of abbies, and the alienation of their lands, the ſinging boys loſt the only means of ſubſiſtance that they had. But the clergy of the new religion ſoon began to employ theſe voices, by making them ſing canticles in the ſtreets, which dwelt on the impropriety of ſuch articles, in the Roman catholic religion, as were to be rejected, and extolled the tenets they began to preach, in order to accuſtom and familiarize, by degrees, the ears of the people to Luther's religious ſentiments, and inſenſibly to gain them univerſal approbation.

It is generally thought, that theſe ſcholars or ſinging boys contributed greatly to the rapid progreſs of the Lutheran religion in Saxony. There being no fixed foundation to provide for the continual ſupport of theſe ſingers, ſuch families as favoured the reformation, readily conſented to contribute towards it, by voluntary gifts; and when the people became all Proteſtants, theſe diſcretionary charities encreaſed. The method preſcribed to them to follow and obſerve, is this: the town is divided into certain wards; when they begin to ſing, the firſt of the month, for inſtance, before the doors of the principal ward, they ſing the ſecond of the month at the next; and ſo on, till they have ſucceſſively made their ſinging rounds over all the wards of the city, which they commence again in a perpetual rotation.

Beſides the uſual turn, it is cuſtomary with families of diſtinction, and ſome citizens

citizens who maintain the ſtricteſt appearance of devotion, to appoint theſe ſcholars to ſing before their houſes once or twice in the week, for which they receive extraordinary payment, and although that is diſcretionary, yet it is ſo far regulated, that no one ſhould give them leſs than two *groſchen*, or four pence for every canticle they ſing. Some families employ them to ſing gay genial airs on birth-days and name-days; and they are frequently engaged to ſing mournful ditties and dirges at night, with lighted torches in their hands, before the houſes of the rich and opulent, when they die; and they accompany the funerals to the place of interrment, ſinging the *neniæ*, in the ſame manner the *præficæ*, or weeping women, at the burials of the ancients, uſed to do.

It is to be obſerved, that beſides the laborious way of ſinging in the ſtreets during the whole winter, in a ſevere climate, they are obliged to ſing in different churches every Sunday and feſti-

val. They are generally divided into troops of ſixteen or eighteen together, and what they collect during the whole week, is put into a common box, which is opened every Saturday by the rector of the ſchool, and what remains over and above their neceſſary expences, he divides into ſmall ſums among them, in proportion to their muſical merit; for when he that leads the vocal band gets a dollar to his ſhare, the next that excels gets but a florin, or two thirds of a dollar. Theſe ſhares are not entruſted into their own hands immediately, but are kept for them by the rector, till they have alſo finiſhed their claſſics, and then, at their quitting the ſchool, they reſpectively receive their ſavings.

Thoſe who know Latin and Greek tolerably well, become ſchool-maſters in the different pariſhes throughout Saxony; but they muſt be able to play upon the organ, becauſe every pariſh church, even the ſmalleſt, in Saxony, is

is furniſhed with an organ, and a ſet of ſuch inſtruments as are uſually employed in church-muſic.

Thoſe, among the ſinging ſcholars, who are found to have the beſt genius, and the greateſt diſpoſition to the learned profeſſions, are ſent either to the univerſity of Leipſic, or to that of Wittemberg, where they are eſtabliſhed, as vacancies happen, on the foundation, in thoſe ſeminaries of literature called *Convectoria*, where they are maintained without any expence to their friends.

The two univerſities ſupport above 300 of theſe poor ſtudents; when they have finiſhed the common courſe of philoſophy, they apply themſelves, as their different inclinations lead them, either to divinity, law, or phyſic, and often become very uſeful in different branches of learning. Thoſe who diſcover a particular genius and propenſity to muſic, confine themſelves eneirely to that art, as a regular profeſſion.

Even at the common boarding-ſchools of this city, children are taught to ſing hymns in parts. The ſchool ſingers who frequent the ſtreets, not excepting the litle boys, wear a black undertaker-like uniform, and large grizzle wigs; and as every houſe pays annually ſomething towards their ſupport, the ambaſſadors generally give them a crown a quarter, for *not* ſinging at *their* doors.

However, from the muſical eſtabliſhments in this city, as well as from thoſe in other places, a muſical ſpirit is univerſally diffuſed throughout the empire, both in the proteſtant and catholic ſtates, for which it is not difficult to account; if it be conſidered that the muſical genius of each inhabitant, from the higheſt to the loweſt order of the people, has a fair trial, and an opportunity of expanding. Hence the great number of performers and critics, as well as lovers of the art, in this country; for ſuch is the inſinuating power of muſic, that to acquire friends

friends and admirers it needs only to be heard.

Muſical airs, known by the name of *Polonoiſes*, are very much in vogue at Dreſden, as well as in many other parts of Saxony; and it is probable, that this was brought about during the long intercourſe between the Poles and Saxons, during the reigns of Auguſtus the ſecond and third.

The *ſtrohfil*, which is a muſical inſtrument, made of pieces of glaſs of different lengths, inſtead of wood or metal, and is played on by ſticks, like the *ſticcado*, is much uſed by the common people throughout Saxony.

M. Homilius, cantor of the *Kreuzkirche* in this city is a great contrapuntiſt, and church-compoſer, and in high eſteem throughout Germany; and M. Adam, a veteran muſician, one of the few remaining performers in the celebrated opera-band, under the direction of Signor Haſſe, has eſtabliſhed a great repu-

tation by his compoſition of the muſic to the dances performed at this opera in its moſt flouriſhing ſtate.

L E I P S I C.

This city has not yet recovered its rigorous treatment during the laſt war; and its celebrated fair, which uſed to be the rendezvous of the rich, the gay, and the induſtrious citizens of every quarter of the globe, as well as an aſſembly of the ſovereign princes and nobility of all the northern parts of Europe, ſeems now dwindled into a common mart, or quarterly fair, ſuch as is held in a ſmall Engliſh market-town.

M. Ebeling, of Hamburg, a man of letters, and an extremely well-informed *dilettante* in muſic, on the publication of my account of *The preſent State of Muſic in France and Italy*, had voluntarily favoured me with ſeveral very intelligent letters, and uſeful communications, concerning the muſical Hiſtory of Ger-

Germany; and, upon his being informed of my intention to travel through that country, he carried his zeal ſo far as to write to ſeveral of his friends, and to able profeſſors in the different cities of my route, preſſing them, in the moſt urgent manner, to afford me all poſſible information and aſſiſtance in my enterprize.

On coming to Leipſic, I experienced the good effects of his friendſhip, in the reception I met with from M. Hiller, muſic-director of this city, whom he had prepared, by letter, for my arrival. This gentleman, who is not oniy an eminent writer on the ſubject of muſic, but the firſt and moſt popular compoſer of comic operas in the German language, was indefatigable in his endeavours to ſerve me the whole time I remained at Leipſic.

I expected to receive much information concerning muſic and muſicians from M. Breitkopf, the moſt conſiderable vender of muſical compoſitions in Europe, whom

whom I viſited immediately on my arrival in this city; but I found him rather taciturn than communicative. He claims the honour of being the inventor of muſical types, and ſeems entitled to it, as he has, for thirteen or fourteen years, furniſhed his own country, as well as other parts of Europe, with a prodigious quantity of muſic from his preſs, of all kinds, by the greateſt compoſers of the preſent age, of which he prints catalogues quarterly; he ſeems likewiſe to have been the firſt who gave to his catalogues an index *in notes*, containing the *ſubjects*, or two or three firſt bars, of the ſeveral pieces in each muſical work; by which a reader is enabled to diſcover not only whether he is in poſſeſſion of an *entire* book but of any part of it's contents.

Beſides *printed* copies of works of the moſt celebrated compoſers of all nations, he ſells in manuſcript, at a reaſonable price, ſingle pieces of any work already printed,

printed, as well as of innumerable others which have never been publiſhed.

M. Hiller, who hardly ever quitted me from my arrival to my departure, was ſo obliging, the firſt evening, as to take me with him into his box at the comic opera. This city, before the laſt war, uſed to find conſtant employment for a company of comedians; but ſince that time no one has been long ſtationary there: the preſent company was juſt arrived from Berlin, where they had been during eighteen months. The piece they repreſented this night, was the *Déſerteur*, in German; but to M. Gretry's original muſic. The performers did not charm me, either by their ſinging or acting; all were out of tune, out of time, and vulgar. I hardly ever was more tired; but indeed, after travelling all night in an open wagon, a better performance would with difficulty have kept me awake. However, from hence, I went home with M. Hiller, whoſe

whoſe great good nature and intelligence, furniſhed a much better and more intereſting entertainment than the theatre had done.

The next morning, September 25, M. Hiller was ſo obliging as to conduct me to the play-houſe, where one of his comic operas was rehearſing. The overture, and one ſong, had been performed when we entered, but all was begun again. I found this muſic very natural and pleaſing, and deſerving of much better performers than the preſent Leipſic company can boaſt; for, to ſay the truth, the ſinging here is as vulgar and ordinary as our common ſinging in England, among thoſe who have neither had the advantage of being taught, nor of hearing good ſinging. There is juſt the ſame pert ſnap in taking the high notes, which they do with a kind of beat, and very loud, inſtead of a *meſſa di voce*, or ſwell. The inſtrumental parts went ill; but as this was the firſt rehearſal, they might have

have been diſciplined into good order, if M. Hiller had choſen to bounce and play the tyrant a little; for it is a melancholy reflection to make, that few compoſers are well treated by an orcheſtra, till they have firſt uſed the performers roughly, and made themſelves formidable.

I endeavoured to account for the bad manner of ſinging which prevails ſo generally among the performers on the Leipſic ſtage, and I could ſuggeſt nothing that was ſo likely to explain it, as the diſtance which this town is at preſent from an Italian opera, which being uſually ſupplied by Italians, is an excellent ſchool for ſinging, to the inhabitants of places where operas are conſtantly performed: as at Manheim, Ludwigſbourg, Munich, Vienna, and Dreſden, where I found the common ſinging very pleaſing, the expreſſion natural, and the carriage of the voice far from vicious; in all theſe places, Italian operas have long been eſtabliſhed, which have certainly had an

effect

effect on the public taſte, and manner of ſinging.

At the latter end of the laſt century, and in the beginning of this, Italian operas very frequently made a part of the public amuſement at Leipſic, during the three annual fairs, at New Year's tide, Eaſter, and Michaelmas: and ſo great was the paſſion for theſe exhibitions, in 1703, that ſix new operas were performed there within the compaſs of that year. In 1720, theſe repreſentations were diſcontinued; and I do not find any memorial of their having been revived ſince that time.

When the rehearſal of M. Hiller's burletta was over, he was ſo kind as to attend me through the town, in ſearch of books. It ſeems, by the catalogues publiſhed in this city, at the two great fairs of Eaſter and Michaelmas, that more books are printed in Germany, than in any other country of Europe: and perhaps Leipſic has a greater ſhare in theſe pub-

publications, than any other city of Germany.

In a ſecond viſit to Brietkopf, I mounted his printing office, and found a great number of preſſes at work, of various kinds, for his publications are not confined to muſic. Among the ſeveral queſtions which my curioſity put to the workmen, one was, how many different characters were uſed for letter-preſs, and what proportion they bore in their number to the types uſed in printing? and I was much ſurpriſed to find, that the different characters employed in the muſic-preſs, were upwards of three hundred, and that there were not more than one hundred uſed in common printing.

I entered ſome of the principal churches here, and found them in general very fine, and very dirty *. There are, how-

* In Charles the fifth's time, before religious diſputes were adjuſted, a kind of truce was agreed on between the catholics and reformers, under the title of *Interim*, which ſtipulated, that the ornaments and veſtments of the church, as well as ſome of the ceremonies,

ever, in ſeveral of them good organs, particularly in the reformed church; but I heard no great player in any one of them, nor did I find, upon enquiry, that this city is at preſent in poſſeſſion of many performers of the firſt claſs, upon any inſtrument. It muſt not be inferred from hence, that Leipſic has been leſs the reſidence of genius than other places, as it would not be difficult to trace a ſucceſſion of able maſters with which it has been ſupplied for near a century paſt; but the muſical hiſtory of this city can furniſh no circumſtance more intereſting to the lovers of harmony, than its having been the reſidence of the great Sebaſtian Bach, father of the preſent eminent muſicians of that name, from the year 1723, to his death in 1754.

monies, ſhould remain in *ſtatu quo*, till, by a general council, religious peace was finally concluded; and this *Interim* was afterwards adopted in ſome of the free cities, where the churches, though ſtill in the poſſeſſion of Lutherans, retain all the ancient ornaments of the Roman catholic times.

This

This celebrated maſter, who was ſucceſſively cantor, organiſt, and muſic-director, at Leipſic, was born at Eiſenach, in Saxony, 1685. There has been a conſtant ſucceſſion of great muſicians in his family, for more than two hundred years. All the muſical writers of Germany, for theſe laſt fifty years, have given teſtimony to his abilities: M. Quantz, in his *Art of Playing the Flute*, written during the life of Sebaſtian Bach, ſays, that this admirable muſician had brought organ-playing to the higheſt degree of perfection; and M. Marpurg, in his *Treatiſe upon Fugues*, publiſhed ſoon after his death, in ſpeaking of him, ſays, that he united in himſelf the talents of many great men: deep ſcience, a fertile and lively genius, an eaſy and natural taſte, and the moſt powerful hand that can be imagined.

The challenge which he received, and accepted, from the celebrated French organiſt, Marchand, at Dreſden, is well

known in Germany. Upon the arrival of Marchand in that city, after he had vanquiſhed all the organ-players of France and Italy, he offered to play, extempore, with any German whom the King of Poland could prevail upon to enter the liſts againſt him; no one at Dreſden had the courage to encounter ſo ſucceſsful a champion, but an expreſs being ſent to Sebaſtian Bach, who was at that time a young man, and reſiding at Weymar *, he came away immediately, and, like another David, vanquiſhed this Goliah. It muſt not, however, be concluded from hence, that Marchand was a mean performer; if that had been the caſe, the victory over him would have added nothing to the fame of his competitor. It was an honour to Pompey that he was conquered by Cæſar, and to Marchand to be only vanquiſhed by Bach.

* Sebaſtian Bach reſided at Weymar, from the year 1708, to 1717.

Beſides

Beſides many excellent compoſitions for the church, this author produced *Ricercari*, conſiſting of preludes, and fugues, for the organ, upon two, three, and four ſubjects; in *Modo recto & contrario*, and in every one of the twenty-four keys. All the preſent organ-players of Germany are formed upon his ſchool, as moſt of thoſe on the harpſichord, clavichord, and *piano forte* are upon that of his ſon, the admirable Carl. Phil. Emanuel Bach; ſo long known by the name of Bach of Berlin, but now muſic-director at Hamburg.

As Leipſic was the laſt conſiderable town in the Electorate of Saxony to which I extended my muſical enquiries, it ſeems here the place to remark, that the two circles of Upper and Lower Saxony have been extremely fertile in muſicians of extraordinary genius and abilities: for they have given birth to Keiſer, Handel, the Bach family, to Haſſe, and to Graun.

* * * *

A word or two more of travelling in Germany, and I have done with deſcription and complaints.

The road to knowledge is rough and rugged in every country, but in none more than Germany.

——Alpeſtre, ſcoſceſo, erto e ſelvaggio,
Degno d'un alma audace.

After ſuffering the uſual hardſhips of bad fare, bad roads, bad carriages, and bad horſes, for two days and a night, in my way from Leipſic to Berlin; and being obliged, during that time, to wait three or four hours, either in my open vehicle, or the open air, at each poſt-houſe, while horſes were ſought and fed with ſtraw, wheels greaſed, and inevitable ſquabbles about the number of horſes which I was to have, were adjuſted, I arrived at SCHWARMUTH, within one poſt of Berlin.

When a traveller comes to a poſt-houſe, in this part of the world, with two horſes, he is rudely teaſed to go out with *three*; and

and if he arrive with three, *four* are forced upon him, if poſſible, at his departure, and ſo on, *creſcendo*, let the firſt number be what it will; and all this is tranſacted on the part of the poſt-maſter and his people, with an inſolence and brutality ſo determined, that reaſoning and remonſtrating operate no otherwiſe than in rendering them more obſtinate aud malevolent. It ſeems a thing of neceſſity, for poſtilions, in every part of the world, to be greater brutes than thoſe they drive: here, it is the caſe, *par excellence*; and ſo inſatiable in their demands and expectations, are theſe ſworn foes to man and beaſt, that I have frequently tried to part in peace and good humour with them, by more than doubling their ſtated and accuſtomed fees, but in vain: each claim was a hydra.

I quitted Schwarmuth at ſeven o'clock in the evening, in hopes of getting to Berlin before midnight. The weather was now extremely diſagreeable; rain was

coming on, with a cold and furious north wind full in my face. The wagon with which I had been furniſhed, at the laſt poſt-houſe, was the worſt and moſt defenceleſs that I had hitherto mounted; before nine o'clock, it rained violently, and became ſo dark, that the poſtilion loſt his way, and deſcended from this place, in the front of the wagon, in order to feel for it with his hands; but being unable to diſtinguiſh any track of a carriage, he mounted again, and, in driving on, at a venture, got into a bog, on a bleak and barren heath, where we were ſtuck faſt, and obliged to remain from eleven o'clock at night, till near ſix the next morning; when day-light enabled us to diſentangle the horſes and carriage, and diſcover the road to the capital of Brandenburg. It had never ceaſed raining and blowing the whole night; the cold was intenſe; and nothing could be more forlorn than my condition.

BERLIN.

When I arrived at the gates of this city, about nine o'clock in the morning, Sept. 28th, I had hopes that I ſhould have been ſuffered to paſs peaceably to an inn, having received a paſſport at Trauenbritzen, the firſt Pruſſian town I entered on the Saxony ſide, where I had ſubmitted to a thorough rummage of my baggage, at the perſuaſion of the cuſtom-houſe officers, who had aſſured me that it would prevent all future trouble upon entering Berlin. But this was merely to levy fees upon me, for, notwithſtanding my paſſport, I was ſtopped three quarters of an hour at the barrier, before I was taken into the cuſtody of a centinel; who mounting my poſt-wagon, with his muſket on his ſhoulder, and bayonet fixed, conducted me, like a priſoner, through the principal ſtreets of the city, to the cuſtom-houſe. Here I was detained in

the yard more than two hours, ſhivering with cold, in all my wet garments, while every thing was taken out of my trunk and writing box, and examined as curiouſly as if I had juſt arrived at Dover, from the capital of France.

As I had long wiſhed to viſit the capital of a prince, no leſs renowned for his protection and cultivation of the liberal arts, than for his military ſkill and heroiſm; ſo I was impatient to begin my muſical enquiries in a place where operas had long been eſtabliſhed, and where both the theory and practice of muſic had been more profoundly treated than elſewhere, by profeſſors of great and acknowledged abilities, who are ſtill living; and who have publiſhed the reſult of their long experience and ſuperior ſkill in treatiſes which are regarded throughout Germany as claſſical. Among theſe, *The Art of Playing the Flute*, by M. Quantz; *The Art of Playing upon Keyed Inſtruments*, by M. C. P. E. Bach; *The Art*

Art of Singing, by M. Agricola; the numerous and well-written diſſertations, *Practical, Hiſtorical, and Critical*, by M. Marpurg; *Muſical Inſtitutes*, by M. Kirnberger; and *The Theory of Polite Arts*, by M. Sulzer, ſtand foremoſt*.

My zeal for the buſineſs in which I had embarked, was not ſo much cooled by the ſufferings of the night, as to prevent me from haſtening, as ſoon as I had

* The original titles of the above books are as follow: Johann Joachim Quantzens, Königl. Preußiſchen Kammermuſicus, Verſuch einer Anweiſung die Flötetraverſier zu ſpielen. Berlin 1752. Verſuch über die wahre Art das Clavier zu ſpielen, von Carl Philip Emanuel Bach. Berlin. This work is in two vols. of which the firſt was publiſhed in 1753, and the ſecond in 1762. Angleitung zur Singkunſt aus dem Italiäniſchen, mit Erläuterungen und Zuſätzen von Joh. Friedr. Agricola. Berlin 1757. Marpurgs Anleitung zur Singecompoſition. Berl. 1758. *Traite ſur la Fugue.* Handbuch bey dem Generalbaſſe, und der Compoſition. 1762. ꝛc. ꝛc. Die Kunſt des reinen Satzes in der Muſik. Berl. 1771. Allgemeine Theorie der ſchönen Künſte, von Joh. Geo. Sulzer, Mitglied der Königl. Academie der Wiſſenſchaften in Berlin. 1771.

obtained

obtained my liberty at the cuſtom-houſe, to Mr. Harris, his majeſty's envoy extraordinary at the court of Berlin. Mr. Harris received me with the utmoſt politeneſs, and honoured me in the kindeſt manner with his counſel concerning the moſt expedient methods to be purſued in making my enquiries.

In the afternoon I viſited M. Nicolai, an eminent and learned bookſeller, who had been previouſly appriſed of my journey, and its object, by my zealous friend, M. Ebeling, of Hamburg; ſo that he expected my arrival, and entered upon buſineſs directly. After a long converſation, concerning the ſtate of muſic in Berlin, M. Nicolai was ſo obliging as to conduct me to M. Agricola, the preſent compoſer of his Pruſſian majeſty's ſerious opera; a ſtation which he has held ever ſince the death of the late chapel-maſter, Graun.

John Frederic Agricola was born at Dobitzen, a village near Altenburg, in Upper Saxony,

Saxony, in the year 1720. His mother was a near relation of the late Mr. Handel, and in correſpondence with him till the time of his death. M. Agricola was educated at Leipſic, and ſtudied muſic there, under the famous Sebaſtian Bach. He has reſided at Berlin ever ſince the year 1741; and in 1751 he was taken into his Pruſſian majeſty's ſervice, under the title of Hof-componiſt, or compoſer to the court. His life has been very active in the exerciſe of his profeſſion, and the number of his compoſitions, both for the church and ſtage, are a proof of the fertility of his genius.

He is more corpulent than Jomelli, or than his relation Handel ever was. He received me very politely; and though he was indiſpoſed, and had juſt been blooded, he obligingly ſate down to a fine *piano forte*, which I was deſirous of hearing, and touched it in a truly great ſtyle. He is regarded as the beſt organ-player in Berlin, and the beſt ſinging maſter

maſter in Germany. He now ſhewed me ſome of his compoſitions for the church, in ſcore, and afterwards was ſo obliging as to preſent me with others, which have great merit; but, he ſaid that it was a ſtyle of writing which was but little cultivated, at Berlin, as the King will not hear it. Indeed, I had been told before my arrival that his Pruſſian majeſty carries his prejudice againſt this kind of muſic ſo far, that when he hears of any compoſer having written an anthem, or oratorio, he fancies his taſte is contaminated by it, and ſays, of his other productions, every moment, *Oh! this ſmells of the church.*

From hence I went to the French theatre, more to ſee the building than to hear ſinging. However, as actors, the company is excellent: they were performing *le Mercure Galant*; and though I had ſeen this piece at Paris, more than once, I was very much pleaſed with it now. For *Petite Piece,* the comic opera of

of the *Cadi Dupé*, was ſaid and ſung. The piece itſelf has very little muſical merit, and the performers of to-night contrived to make that little, ſtill leſs.

Sept. 29th. This morning M. Nicolai did me the favour of introducing me to M. Joſeph Benda, brother of the celebrated violin-player of that name, who is maſter of his Pruſſian majeſty's band. This able muſician was ſo obliging as to play to me a very pleaſing ſolo, compoſed by his brother, which he executed with great neatneſs and delicacy. He was accompanied by his ſon, under whoſe direction there is an *Academia* of *Dilettanti*, every Friday night, to which I had the honour of an invitation.

Upon quitting M. Benda, we called on M. Lindner, an eminent performer on the German flute, and ſcholar of M. Quantz. His Pruſſian majeſty's attachment to this inſtrument has rendered the practice of it very general at Berlin. M. Lindner invited me to another concert

that

that was to be on the enſuing Sunday, to which he was ſo kind as to promiſe to conduct me.

After this I made a ſecond viſit to M. Agricola, accompanied ſtill by my obliging friend M. Nicolai, who dedicated this whole day to my ſervice. I was now preſented to Signora Agricola, whoſe name before marriage, was Benedetta Emilia Molteni; ſhe is now near fifty years of age, and yet ſings ſongs of *bravura*, with amazing rapidity. The thinneſs of ſome parts of her voice, diſcovers the loſs of youth, but yet ſhe has fine remains of a great ſinger; her compaſs extends from A in the baſe, to D in *alt*; and ſhe has a moſt perfect ſhake and intonation; ſhe was born at Modena, and had inſtructions from all the great maſters of her time; among whom ſhe numbers Porpora, Haſſe, and Salinbeni. She has been upwards of thirty years ſettled at Berlin, and in the ſervice of the court. She now performs the ſecond

wo-

woman's part in his Pruſſian majeſty's ſerious opera. During this viſit, ſhe was ſo obliging as to favour me with three airs in different ſtyles, a *Grazioſo*, an *Allegro*, and an *Adagio*, all compoſed by M. Agricola.

From hence we went to the great opera-houſe; this theatre is inſulated in a large ſquare, in which there are more magnificent buildings than ever I ſaw, at one glance, in any city of Europe. It was conſtructed by his preſent majeſty ſoon after his coming to the crown. The principal front has two entrances; one level with the ground, and the other by a grand double eſcalier; this front is decorated with ſix Corinthian pillars, with their entablature entire, ſupporting a pediment ornamented with *reliefs*, and with this inſcription upon it.

FRIDERICUS REX,
APOLLINI ET MUSIS.

This front is decorated with a conſiderable number of ſtatues of poets, and dramatic

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dramatic actors, which are placed in niches. The two ſides are conſtructed in the ſame manner, except that there are no pillars.

A conſiderable part of the front of this edifice forms a hall, in which the court has a repaſt on ridotta days; the reſt is for the theatre, which, beſides a vaſt pit, has four rows of boxes, thirteen in each, and theſe ſeverally contain thirty perſons. It is one of the wideſt theatres I ever ſaw, though it ſeems rather ſhort in proportion.

The orcheſtra is very large, and arranged after that at Dreſden. The band conſiſts of about 50 performers, among whom are,

Two compoſers.
The concert-maſter.
Eleven violins.
Five violoncellos.
Two double baſes.
Two harpſichord-players.
One harp.

Four tenors.
Four flutes.
Four hautboys.
Four baſſoons, and
Two French horns.

The moſt eminent profeſſors in his majeſty's ſervice, are:

M. John Johachim Quantz, compoſer and chamber-muſician in ordinary to the king; no leſs celebrated for his performance and compoſitions, than for having had the honour of inſtructing his Pruſſian majeſty on the German flute. But few of his *Concertos* for that inſtrument are publiſhed; however, he has compoſed more than three hundred for the uſe of his royal ſcholar.

M. Joh. Frederic Agricola, compoſer and director of the opera, mentioned above; his name is as well known in Germany by his writings on the ſubject of muſic, as by his compoſitions.

M. Francis Benda, muſician, in ordinary to his majeſty, and maſter of his

concert, has acquired a great reputation in his profeſſion, not only by his expreſſive manner of playing the violin, but by his graceful and affecting compoſitions for that inſtrument.

His Pruſſian majeſty's favourite operas, are thoſe of his late *maeſtro di capella*, Charles Henry Graun, to which he is ſo much attached, as to hear, unwillingly, thoſe of any other maſter; and the overtures and concertos for violins of his brother, the concert maſter, M. Joh. Gottlib Graun, but lately deceaſed, are ſtill in high reputation at Berlin, though not of the firſt claſs for taſte or invention.

The chief ſingers of this ſerious opera, in the female parts, are Mademoiſelle Schmeling, Signora Agricola, and Signora Gaſparini, ſeventy-two years of age; a time of life, when nature ſeldom allows us any other voice, than that of complaint, or ſecond childhood.

The

The principal male parts are performed by Signor Ant. Uberti Porporino, whoſe voice is a *Contralto*; he has been more than twenty years in the ſervice of his Pruſſian majeſty, and is extremely admired for his taſte and expreſſion, particularly in ſinging *adagios*. And Signor Carlo Concialini, a *ſoprano*; his voice is feeble, but extremely ſweet, und his manner of ſinging ſlow movements is delicate and touching.

Beſides the compoſers and performers juſt mentioned, the theatre royal employs twenty-four chorus ſingers, a ballet maſters, a great number of dancers of both ſexes, and the Abate Landi, as poet.

The king being at the whole expence of this opera; the entrance is *gratis*, ſo that any one, who is decently dreſſed, may have admiſſion into the pit. The firſt row of boxes is ſet apart for the royal family and nobility; the boxes that are even

with the pit, and thoſe of the ſecond and third row, are appropriated to the uſe of the miniſters of ſtate, foreign miniſters, and perſons of rank, who have offices about the court; and a ſtranger of diſtinction, by application to the baron Pölnitz, chamberlain and director of public ſpectacles, is ſure of being accommodated with a place in the theatre, according to his rank.

The performance of the opera begins at ſix o'clock; the king, with the princes, and his attendants, are placed in the pit, cloſe to the orcheſtra; the queen, the princeſſes, and other ladies of diſtinction, ſit in the front boxes; her majeſty is ſaluted at her entrance into the theatre, and at her departure thence by two bands of trumpets and kettle drums, placed one each ſide the houſe, in the upper row of boxes *.

* This ſpecies of muſic, as it is the moſt ancient, ſo it ſeems to be that for which the

The

The king always ſtands behind the *maeſtro di capella*, in ſight of the ſcore, which he frequently looks at, and indeed performs the part of *director-general* here, as much as of *generaliſſimo* in the field.

Such is the *preſent ſtate* of the opera at Berlin, and hiſtory muſt ſhew what it *has* been in times paſt. I ſhall only juſt mention, that from the death of Frederic the Firſt, in 1713, till the year 1742, there were no operas performed in this capital. Soon after the acceſſion of his preſent majeſty to the throne, in 1740, a new theatre was conſtructed, which was opened on the birth-day of the queen-mother, in 1742; at which

northern inhabitants of Europe have, in ſpite of new faſhions and refinements in muſic, the greateſt paſſion. There is ſcarce a ſovereign prince in Germany, who thinks he can dine comfortably, or with proper dignity, without a flouriſh of drums and trumpets; and this love of noiſe, perhaps firſt introduced muſic at our city entertainments, at my lord mayor's feaſt, and at the feaſt of every mayor in the kingdom.

time, the moſt able German inſtrumental performers, Italian ſingers, and French dancers, were engaged, and muſic ſaw herſelf eſtabliſhed in more than her former ſplendor.

Ever ſince this period, operas have been exhibited in the theatre royal at each carnival with ſpirit and magnificence; the brilliancy of their ſucceſs has ſomewhat varied according to the talents of the vocal performers, which have been in general, very numerous, and very eminent; however, one of the moſt ſhining periods in the muſical annals of Berlin ſeems to have been in 1752, when Careſtini and the Aſtrua performed the two principal parts. At this time, the whole band of vocal and inſtrumental performers was the moſt ſplendid in Europe; among the latter, we find the celebrated names of Bach, Benda, Czarth, Graun, Heſſe, Quantz, and Richter.

A conſiderable part of this afternoon was ſpent in viſiting ſuch churches, as

are

are moſt remarkable for good organs. In general, I found the organs of Berlin large, coarſe, and crowded with noiſy ſtops, which, if they had been in tune, would have produced no pleaſing effects; but as it was, ſuch a number of diſſonant and ill-voiced pipes, more tortured that tickled my ears.

Before I left England, M. Snetzler had told me, that I ſhould doubtleſs find *ſwells* in Berlin organs, though he was not certain that this improvement, which was Engliſh, had been adopted in other places on the continent; for Mr. Handel, ſeveral years ago, had deſired him to deſcribe, in writing, the manner in which the ſwell was produced, that he might ſend it to a particular friend in Berlin, who very much wiſhed to introduce it there.

But I enquired in vain of muſical people in that city, whether they knew of any ſuch machine, as a ſwell, worked by pedals, in any of their organs; no ſuch

contrivance had ever been heard of, and it was difficult to explain it.

At the *garriſon church* built in 1722, which is an oblong ſquare, ſupported by maſſive pillars, there are eight doors, and over each there is a black eagle, which is the creſt of the Pruſſian arms, taking his flight, towards a golden ſun, with a thunder-bolt in his talons; and above, is this inſcription, *non ſoli cedet*.

I found a large organ in this church, built by Joachim Wagner; it is remarkable for compaſs, having 50 keys in the manuals, and for its number of pipes, amounting to 3220; but ſtill more ſo, for the ornaments and machinery of the caſe, which are in the old Teutonic taſte and extremely curious.

At each wing is a kettle drum, which is beat by an Angel placed behind it, whoſe motion the organiſt regulates by a pedal; at the top of the pyramid, or middle column of pipes, there are two figures,

figures, repreſenting Fame, ſpreading their wings, when the drums are beat, and raiſing them as high as the top of the pyramid; each of theſe figures ſounds a trumpet, and then takes its flight.

There are likewiſe two ſuns, which move to the ſound of cymbals, and the wind obliges them to croſs the clouds; during which time, two eagles take their flight, as naturally as if they were alive.

I was much more pleaſed with four monumental pictures, which are placed in the ſame church, than with this eccleſiaſtical puppet-ſhew. They were preſents from M. Bernard Rode, hiſtory-painter, and member of the royal academy, who in 1762, painted them in honour of four Pruſſian heroes, who fell in battle during the laſt war.

I. Marſhal Schwerin, dying, and embracing Victory, by whom he is crowned. The colours are leaning againſt him, which

which he had in his hand when he was ſlain at the battle of Prague, in 1757 *.

II. The monument of general Winterfeld, upon which the hiſtorical Muſe is ſeated, and writing his hiſtory.

III. Marſhal Keith, whoſe monument Glory is covering with laurels.

IV. Major Kleiſt, the celebrated poet, killed at Kunnerſdorf, upon whoſe urn Friendſhip is weeping. Beneath the monument, his ſword and lyre are entwined in a laurel wreath.

This evening I had the pleaſure of being introduced to the acquaintance of M. Marpurg, a perſon who had ſo long laboured in the ſame vineyard as myſelf, that he was a perfect judge of the difficulties I had to encounter. Nothing could be more flattering than the manner in which he received me. I found him

* There is a marble ſtatue of this brave general, lately erected at Berlin, in the ſquare called *Place Guillaume*, where the ſoldiers are daily exerciſed; an animating ſight to military men.

to be a man of the world; polite, acceſſible, and communicative. His muſical writings may juſtly be ſaid to ſurpaſs, in number and utility, thoſe of any one author who has treated the ſubject. He was perhaps the firſt German theoriſt that could patiently be read by perſons of taſte; ſo addicted were former writers to prolixity and pedantry.

This author, beſides the works which I have already mentioned, p. 89. has publiſhed five volumes of Eſſays and Diſſertations towards the hiſtory and practice of muſic; A Hiſtory of Ancient Muſic; and a great number of correct compoſitions of various kinds, both vocal and inſtrumental. It is a misfortune to muſic, that he has now wholly quitted his former ſtudies, being inveſted, by his majeſty, with the title of counſellor of war, and the office of director of the royal lottery.

His Hiſtory of Muſic was intended to be general, and to compriſe modern times; and

and he had projected a continuation of Walther's Muſical Dictionary, and ſeveral other intereſting works to lovers of muſic; but he is prevented from executing theſe deſigns, by his new office.

He kindly undertook to furniſh me with ſeveral books and papers, of which I was in ſearch: and offered, in a moſt obliging manner, to conduct me to ſuch perſons and things, as the nature of my enquiries rendered the moſt eſſential for me to ſee, during my reſidence at Berlin.

After this viſit, I went home with my guide, M. Nicolai. He had provided a ſmall concert of *dilettanti*, his friends, with whom I ſpent a very agreeable evening.

Wedneſday, 30th. This morning was fixed upon, by previous arrangement, for viſiting mademoiſelle Schmeling. How much my expectations had been raiſed concerning this performer, the reader will be enabled to judge, by the following extract of a letter which I had received from a very intelligent muſical cor-

correſpondent, in Germany, before my departure from England.

" At Berlin there is now a German " opera ſinger, that aſtoniſhes every one " who hears her. People who have been " a long time in Italy, and who have for- " merly heard Fauſtina, Cuzzoni, and " Aſtrua, aſſure me that ſhe ſurpaſſes " them all. Indeed, when I heard her " at Leipſic, two years ago, I was en- " raptured. I never knew a voice ſo " powerful and ſo ſweet, at the ſame " time: ſhe could do with it juſt what " ſhe pleaſed. She ſings from G to E " *in altiſſimo*, with the greateſt eaſe and " force, and both her *portamenta di voce*, " and her volubility are, in my opinion, " unrivalled; but when I heard her, ſhe " ſeemed to like nothing but difficult " muſic. She ſung at ſight, what very " good players could not play, at ſight, " on the violin; and nothing was too " difficult to her execution, which was " eaſy and neat. But, after this, ſhe re-

" fined

" fined her taſte, inſomuch that ſhe was
" able to perform the part of *Tiſbe*, in
" Haſſe's opera, which requires ſimpli-
" city and expreſſion, more than volu-
" bility of throat; and in this ſhe per-
" fectly ſucceeded, as Agricola, the
" tranſlator of Toſi's *Arte del Canto*,
" and our beſt ſinging maſter in Ger-
" many, aſſures me. The King of Pruſ-
" ſia, a great connoiſſeur, was aſtoniſhed
" at it. Her name is *Schmeling*, ſhe is
" about twenty-four years of age, and
" was in England, when a child, where
" ſhe played the violin; but ſhe quitted
" that inſtrumeut, and became a ſinger,
" by the advice of Engliſh ladies, who
" diſliked a *female fidler*."

This account had been corroborated ſince my arrival on the continent, where I had been informed that his Pruſſian majeſty was at firſt, with difficulty, prevailed on to hear mademoiſelle Schmeling: " A German ſinger? I ſhould as
" ſoon expect to receive pleaſure from the
" neigh-

" neighing of my horſe." However, after he had heard her ſing one ſong, his majeſty is ſaid to have ſought among his manuſcript muſic for the moſt difficult airs in his collection, in order to try her powers, as much as to gratify his own ear; but ſhe executed, *at ſight*, whatever he commanded her to perform, in all ſtyles, as well as if ſhe had practiſed each of theſe compoſitions during her whole life.

Mademoiſelle Schmeling received me very politely and unaffectedly. She is ſhort, and not handſome, but is far from having any thing diſagreeable in her countenance; on the contrary, there is a ſtrong expreſſion of good nature impreſſed upon it, which renders her addreſs very engaging. Her teeth are irregular, and project too much, yet, altogether, her youth and ſmiles taken into the account, ſhe is rather agreeable in face and figure.

I found

I found that ſhe had preſerved her Engliſh; indeed ſhe ſometimes wanted words, but, having learned it very young, the pronunciation of thoſe which occurred, was perfectly correct. She was ſo obliging as to ſing, at my requeſt, very ſoon after my entrance. She began with a very difficult *aria di bravura*, by Traetta, which I had heard before at Mingotti's. She ſung it admirably, and fully anſwered the great ideas which I had formed of her abilities, in every thing but her voice, which was a little cloudy, and not quite ſo powerful as I expected. However, ſhe had a ſlight cold and cough, and complained of indiſpoſition: but with all this, her voice was ſweetly toned, and ſhe ſung perfectly well in tune. She has an excellent ſhake, a good expreſſion, and a facility of executing and articulating rapid and difficult diviſions, that is aſtoniſhing.

Her ſecond ſong was a *Larghetto*, by Schwanenburg, of Brunſwick, which was very

very pretty in itſelf; but ſhe made it truly delightful by her taſte and expreſſion: ſhe was by no means laviſh of graces, but thoſe ſhe uſed, were perfectly ſuited to the ſtyle of the muſic, and idea of the poet.

After this, ſhe ſung an *Andante*, in the part which ſhe had to practiſe for the enſuing carnival, in Graun's *Merope*; and in this acquitted herſelf with great taſte, expreſſion, and propriety.

His Pruſſian majeſty very ſeldom reſides at Berlin, except during the carnival, which generally commences about the middle of December, and terminates with the month of January.

When his majeſty and the court arrive at Berlin, every day of the week, except Saturday, which is a day of reſt, has its particular amuſements allotted to it, according to the following regulations.

On *Sunday*, the Queen has a great court, On *Monday*, there is an opera. *Tueſday*, a ridotta, or maſqued ball, in

the opera-houſe. *Wedneſday*, a French play, at the court theatre. *Thurſday*, the princeſs dowager has a drawing-room; and on *Friday*, there is another opera.

At other times, his majeſty's uſual reſidence is at Sans-Souci, a palace near Potſdam, five German miles from Berlin, where he is attended by his muſicians in ordinary, who are there in monthly waiting, by turns.

The celebrity of his majeſty's performance on the German flute, had long excited in me a ſtrong deſire to hear him play, and I had now, in concert with ſeveral friends, taken the moſt likely meaſures for gratifying that wiſh. I was furniſhed with letters to ſeveral perſons of diſtinction at Potſdam, who were entreated to uſe their utmoſt endeavours to procure me the honour of being admitted into the royal apartments, at Sans-Souci, during the performance of his majeſty's uſual evening concert.

As

As the court was now at Sans-Souci, and ſeveral of the moſt eminent muſicians of the King's band were there in waiting, I was impatient to go thither, in hopes of ſatisfying my curioſity relative to his majeſty's muſical abilities. I therefore ſet off for Potſdam this morning, immediately after quitting mademoiſelle Schmeling, and taking leave of my worthy friend, M. Nicolai, who, unluckily for me, was going to Leipſic fair; which I regarded as a real loſs to myſelf, for his knowledge of muſic, and muſical people, joined to his zeal for my ſervice, rendered him a moſt agreeable and uſeful acquaintance.

POTSDAM.

The road from Berlin hither, is through a deep running ſand, like the worſt parts of Norfolk and Suffolk, where there are no turnpikes, till within a few miles of the town; and then it is through a wild foreſt of fir-trees, with lakes fre-

quently in ſight. Upon a nearer approach, there is a fine opening on the left hand, to a very large piece of water, and a beautiful view of the town, in which three towers, of the ſame ſize and ſhape, only appear, but theſe are elegant. The reſt of the way is through a wood, cut into walks and rides, which interſect each other, and lead to different towns and villas.

The examination at the gates of this city, is the moſt minute and curious, both in going in, and out, which I have ever experienced in my travels; it could not be more rigorous at the poſtern of a town beſieged. Name, character, whence, where, when, to whom recommended, buſineſs, ſtay, and ſeveral other particulars, were demanded, to which the anſwers were all written down.

However, a ſtranger, upon his entrance into this city, is made ſome amends, by the variety and ſplendor of new objects, for the bad road, and difficulty of admiſſion,

miſſion, which he has previouſly encountered.

The ſtreets are the moſt regularly beautiful which I ever remember to have ſeen; the houſes all ſeem to be built of white ſtone, though they are only of brick, ſtuccoed over, in imitation of ſtone. A canal, ſupplied by the river Havel, runs through the middle of the town, which is ſituated on an iſland, called the *Werder* of Potſdam, which implies *an iſland in a river.* This iſland is four German miles in circumference: the approach to Potſdam is over a very wide piece of water, by a ſtone bridge.

The number of houſes in this city has been very much encreaſed during the reign of his preſent majeſty, and that of his father. At the beginning of this century, there were only two hundred houſes, and at preſent there are at leaſt two thouſand, and ſeventeen thouſand inhabitants, excluſive of the military, which amount to about eight thouſand men.

Four battalions of foot guards, with the ſquadron of life guards, and the regiment of the prince of Pruſſia, compoſe the conſtant garriſon of Potſdam. The uniform of the firſt battalion of foot-guards, is blue, embroidered with ſilver, and turned up with red; the waiſtcoats are of pale yellow; the hats, which are extremely large, have a very broad ſilver lace, in imitation of *point d'eſpagne*, and are cocked in the old Kevenhuller faſhion, which, added to huge black whiſkers, give the men a moſt formidable appearance. The fourth battalion, called the Leſtewitz battalion, is formed of the remains of the late king's *tall* grenadiers.

The ſquares, public buildings, and houſes of individuals, in this city, are elegant and noble. The architecture of Palladio, in the Venetian ſtate, is here very frequently and ſucceſsfully copied. His majeſty's preſent paſſion is for architecture, in which he is ſaid to expend 200,000 l.

200,000l. ſterl. a year. Potſdam is almoſt entirely new built, from his own deſigns, beſides his new palace, near Sans-Souci, and innumerable houſes and palaces in Berlin, conſtructed ſince the laſt war. Whenever a citizen is about building a houſe, either in his capital, or at Potſdam, his majeſty furniſhes the deſign, and is at the expence of building the front.

The inſtant I arrived at Potſdam, I went to M. Benda, in hopes of ſeeing him before his duty called him to the king's concert; but he was already gone thither, and I was told that the performance was begun, ſo that there was no poſſibility of my hearing his majeſty that evening. It was now near ſeven o'clock, and rather late for a firſt viſit, to a great perſonage; however, time was ſo precious, that I could not be exact in obſerving forms; in defiance of which, I ventured to wait upon lord Marſhal, to whom Mr. Harris had kindly honoured me with a letter.

His lordſhip lives in a neat ſmall houſe, in the ſuburbs, built for him by the king, as the coachman, unaſked, informed me. The porter, an honeſt Scotſman, aſked immediately if I ſpoke Engliſh, and told me that his lord was at home, but in his night-gown. I acquainted him with the letter which I had to deliver, ſent in my name, and ſaid if my viſit would at all incommode his lordſhip, I would return in the morning. The porter ſoon came back, and deſired me to walk in.

I was inſtantly conducted to my lord; it was ſo dark that I could hardly ſee him. He deſired me to ſit down, with a very benevolent tone of voice, in a Scots accent. I preſented to him my letter, and acquainted him that I was extremely preſſed in time, or ſhould not have broke in upon his lordſhip at ſo late an hour: he ſaid he was glad to ſee me at any time. When lights were brought in, I was as much pleaſed with his face,

as

as I had been before by his voice; it is the moſt pleaſing, elegant, and benign that can be imagined.

I continued with his lordſhip three hours, during which time he entertained me with a great number of anecdotes, many of which related to muſic. When he had peruſed Mr. Harris's letter, in which mention was made of my Italian tour, and the tranſlation of it into German, he told me, that he had ceaſed to go to court on account of his age, though the king frequently told him, that he kept a cover for him conſtantly at his table; but he would ſend what I had in German of my book*, and my plan, to his majeſty, in the morning. His lord-

* At this time I was in poſſeſſion of only a few looſe ſheets of the German tranſlation of my former tour, which has ſince been publiſhed at Hamburg, under the title of, Burneyeiſches Tagebuch einer Muſikaliſchen Reiſe durch Frankreich und Italien, aus dem Engliſchen über ſetzt von E. D. Ebeling, Aufſeher der Handlungs Akademie zu Hamburg. Bey Bode 1772.

ſhip

ſhip did me the honour of inviting me to dine with him at twelve o'clock the next day, and informed me of whatever was beſt worth ſeeing at Potſdam and Sans-Souci; as to muſic, he ſaid, that I was unfortunate in being addreſſed to him, for he was ſuch a Goth, as neither to know any thing of it, nor to like any muſic, but that of his own country bagpipes. On this occaſion, he was very pleaſant upon himſelf: here enſued a diſcuſſion of Scots muſic, and Erſe poetry; after which, his lordſhip ſaid, "but "leſt you ſhould think me too inſenſible "to the power of ſound, I muſt tell you, that I have made a collection of *national* "*tunes* of almoſt all the countries on the "globe, which I believe I can ſhew you." After a ſearch, made by himſelf, the book in which theſe tunes were written, was found, and I was made to ſing the whole collection through, without an inſtrument; during which time, he had an anecdote for every tune. When I had done,

done, his lordſhip kindly wrote down a liſt of all ſuch tunes as had pleaſed me moſt by their oddity and originality, of which he promiſed me copies, and then ordered a Scots piper, one of his domeſtics, to play to me ſome Spaniſh and Scots tunes, which were not in the collection; "but play them in the garden, ſays he, "for theſe fine Italianiſed folks cannot "bear our rude muſic near their delicate "ears."

The converſation afterwards turned upon French muſic, and the comparative merit of that and the Italian, upon which ſubject his lordſhip told me a ſtory, that very much reſembled one related by Rouſſeau, in his *Lettre ſur la muſique Françoiſe*.

A young Greek lady being brought from her own country to Paris, ſome years ſince, was, ſoon after her arrival in that city, carried to the opera by ſome French ladies, ſuppoſing, as ſhe had never heard any European muſic, that ſhe would

would be in raptures at it; but, contrary to theſe expectations, ſhe declared, that the ſinging only reminded her of the hideous howlings of the Calmuc Tartars; and as to the machinery, which it was thought would afford her great amuſement, ſhe declared her diſlike of many parts of it, and was particularly ſcandalized, by what ſhe called, the impious and wicked imitation of God's thunder. Soon after this experiment, ſhe went to Venice, where another was made upon her uncorrupted ears, at an Italian opera, in which the famous Gizziello ſung; at whoſe performance ſhe was quite diſſolved in pleaſure, and was ever after paſſionately fond of Italian muſic.

Upon mentioning this ſtory to an excellent judge of muſic and of human nature, who had been at Paris when M. de Bougainville brought thither a native of the new diſcovered iſland of Otaheite, he told me, that the effects of *French* muſic had been fairly tried upon *Putaveri* immediately

mediately on his arrival. " I wiſh," ſaid my friend, " you had been there, " to have obſerved with me, what a " ſtrange impreſſion the French opera " made upon him; as ſoon as he returned " to his lodgings, he mimicked what " he had heard, in the moſt natural and " ridiculous manner imaginable; this he " would repeat only when he was in " good humour; but as it was juſt be- " fore his departure that I ſaw him, he " was melancholy, and would not dance, " however entreated. I propoſed to ſend " for muſic, and one of the ſervants was " ordered to play on his bad fiddle juſt " without the door of the room; upon " hearing this, *Putaveri* ſuddenly ſprang " up, and ſeizing two of the candle- " ſticks, placed them on the floor, and " danced his own country dance; after " this, he gave the company a ſpecimen " of the French opera, which was the " moſt natural and admirable parody " that I have ever heard, and accom-

" panied

"panied with all its proper geſtures. I "wiſhed at this time to try the power "of *Italian* muſic upon him; but there "was no opportunity, for how could it "be properly executed at Paris?"

Among the anecdotes relative to the ſtrange effects of muſic, which were given to me by lord Marſhal, he told me of a Highlander, who always cried, upon hearing a certain ſlow Scots tune, played on the bagpipe. General G. whoſe ſervant he was, ſtole into his room one night, when he was faſt aſleep, and playing the ſame tune to him very ſoftly, on the German flute, the fellow, without waking, cried like a child.

His lordſhip next confirmed to me the account of the *Maladie du Païs*, or home-ſickneſs being brought on by the tune, called the *Rens de Vache*, if heard by any of the Swiſs troops in foreign ſervice. Five ſoldiers at Valadolid, in Spain, who had heard one of their countrymen play this tune, on the top of the ſteeple,

ſteeple, were all ſeized with this diſtemper, and obliged to be ſent home. An effect which can only be accounted for by reminiſcence of former liberty and happineſs, in their native country.

The Tarantula ſtory, his lordſhip allowed to be all a lye, as to the muſical cure; but not the bite, which was to his knowledge certain; however, ſome of the inhabitants of Apulia had confeſſed to him, that the only ſalutary effect of muſic, was to keep the patient awake, as ſleep was uſually fatal, if indulged before the poiſon is extracted.

I had frequently been told by perſons who were well acquainted with lord Marſhal many years ago, that his character approached nearer to perfection, than that of any other human being; and this became now my own opinion. It was with great reluctance that I quitted him, in order to return to my inn; he had attached me as much during this viſit of three hours, by his ſociable,

entertaining, eaſy, and benevolent manner, as any one elſe had ever done in as many years.

Thurſday, October 1ſt. My firſt viſit this morning was to M. Benda, whom I found to be a plain, obliging, ſenſible man, and poſſeſſed of all the modeſty of a truly great genius. I was furniſhed with a letter to him from Mr. Giardini, with whoſe remembrance he appeared to be much pleaſed, and ſaid, that though it was more than twenty years ſince he had ſeen or heard him, he had not forgot his fine tone, ſo remarkably clear, full, and ſweet; and added, that he ſhould always retain a preciſe and pleaſing idea of his graceful manner of playing, of his fancy in extempore cadences, and facility in executing whatever was poſſible to be performed on the violin.

Mr. Giardini, in his letter, had deſired M. Benda to indulge me with the pleaſure of hearing him perform; when he

read

read his requeſt, he ſhook his head, and ſaid, *non ſum qualis eram*, "I have ceaſed "to play *ſolos* even to the king my "maſter, theſe five years; however, ſuch "as they are, you ſhall hear my feeble "endeavours to oblige you."

He performed to me an admirable ſolo, of his own compoſition, *con ſordino*; his hand, he ſaid, wanted force ſufficient to play without. The gout has long enfeebled his fingers; however, there are fine remains of a great hand, though I am inclined to ſuppoſe him to have been more remarkable at all times for his feeling than his force. His ſtyle is ſo truly *cantabile*, that ſcarce a paſſage can be found in his compoſitions, which it is not in the power of the human voice to ſing; and he is ſo very affecting a player, ſo truly pathetic in an *Adagio*, that ſeveral able profeſſors have aſſured me he has frequently drawn tears from them in performing one. How he ac-

quired this ſtyle of writing and playing, it may be of ſome uſe to muſical ſtudents to trace and develope: the productions and performance of this maſter are indeed ſo truly original and pleaſing, that I hope every lover of muſic, among my readers, will excuſe me if I here inſert a ſketch of his life, the principal incidents of which I obtained from himſelf, during my viſit; the reſt are extracted from a printed account of him, publiſhed at Leipſic, 1766, in a work which was then carried on by M. Hiller, under the title of *Weekly Intelligence, and Obſervations concerning Muſic* *.

Francis Benda was born at Alt Benatky, in Bohemia, 1709. He was brought up in the choir at Neubenatky, as a ſinging boy. At nine years old, he was conducted to Prague, by one of his relations, and employed at the church of

* Nachrichten und Anmerkungen die Muſik betreffend. 4to. This publication, which was begun in 1766, continued till 1769.

the Benedictines, as a *ſoprano*. Soon after this, his voice became ſo excellent, that he was enticed away to Dreſden, without the conſent of the Benedictines, in order to ſing in the Elector of Saxony's chapel. After continuing a year and half in this ſervice, he ran away with a lighter-man, intending to return to his friends; but in going with him up the Elbe, he was ſtopt at Pirna, and carried back to Dreſden; however, not being uſed to the water, and the night before having been very cold, he loſt his treble voice.

This misfortune immediately removed the difficulty of obtaining his diſmiſſion: he now found himſelf at full liberty to go whither he pleaſed; and, returning to his parents, they were much perplexed what to do with him: but, at the performance of the Eaſter muſic, he was perſuaded to attempt a *contralto* part in the church. At firſt, his voice was coarſe, but it very ſoon grew ſo much better, that the ſame afternoon M. Benda found himſelf able

to ſing the counter-tenor, as well as he had formely done the *ſoprano*.

Having diſcovered his new voice, he went to Prague, where he was engaged at the Jeſuit's ſeminary, though there were already ſix counter-tenors in that ſervice. But his manner of ſinging, together with his having performed in the chapel-royal at Dreſden, were two cogent reaſons for his being well received.

In 1723, Benda was one of the chorus ſingers in the muſic performed in the Prague, on occaſion of the Emperor Charles the ſixth being crowned king of Bohemia. An event which forms a very important æra in the life of this eminent muſician, who had now attained his fifteenth year. He confeſſed to me, that the excelleut ſinging which he then heard, was of the utmoſt uſe to him in his future ſtudies, and particularly the performance of Gaetano Orſini, a *contralto*, with which he was beyond meaſure affected. Soon after this ſolemnity

nity was over, a drama was performed, at the Jeſuit's college, by young Bohemian noblemen, in which muſic was introduced; it was compoſed by the famous Zelenka, the King of Poland's chapel maſter.

Benda, with another deſcanter of the Kreuzhern, and an Italian, with a baſe voice, were the ſingers employed on this occaſion: three airs were given to each of them, but Benda was ſo ſuperior to the reſt, that he not only acquired great applauſe by his performance, but a new appointment, with a large ſalary, at the Kreuzhern convent; which being extremely rich, and appropriated to the reception of the nobility who devote themſelves to the defence of the chriſtian religion againſt the Turks, is regarded by muſicians at Prague, as the poſt of honour.

Here he firſt applied himſelf to compoſition, and ſet to muſic the *Salve Regina* twice; once accompanied by the organ only, and once by two violins. Hea-

ven knows, ſays Benda, how many of the rules of counterpoint were broken in this attempt! not long after this, he loſt his counter-tenor voice, and was again obliged to return to his friends at Benatki.

Being now deprived of all hope of gaining a livelihood by ſinging, and unable to bear the thoughts of becoming a burden to his relations, he applied himſelf ſeriouſly to the violin, upon which he had made a beginning, but he knows not when, nor under what maſter. It muſt, however, have been early in his life, as he was remembered to play the tenor, in the concerts performed by the ſinging boys at Dreſden, and to work hard on the violin, at Vivaldi's concertos.

After loſing his voice, he had no other means of turning his muſical talents to account, than by playing dances about the country with a company of ſtrolling Jews; in which, however, there was a blind

blind Hebrew, of the name of Löbel, who in his way, was an extraordinary player. He drew a good tone from his inſtrument, and compoſed his own pieces, which were wild, but pretty: ſome of his dances went up to A in *altiſſimo*; however, he played them with the utmoſt purity and neatneſs.

The performance of this man excited in Benda ſo much jealouſy, that he redoubled his diligence in trying to equal him; and not to be inferior in any part of his trade, he compoſed dances for his own hand, which were far from eaſy. He often ſpeaks of his obligations to the old Jew for ſtimulating him to excel on the violin.

After ſtrolling about in this manner, for ſome time, he ſhut himſelf up in a garret at Prague, where he practiſed two things, muſic, and temperance: here he obtained a few leſſons from Konyczek, violiniſt to prince Lobkowitz, by which he qualified himſelf for the ſervice of a

nobleman, with whom he travelled to Vienna: here he was transferred to a new patron, count Uhlefeld, with whom he had frequently the advantage of hearing the famous Franciſchello, who taught the count, and of playing trios with this great muſician and his ſcholar*.

When he quitted this ſervice, he travelled on foot to Breſlau, with three other muſicians, who afterwards became very eminent. Theſe were M. Höckh, the preſent chapel-maſter to the prince of Zerbſt, the late M. Weidner, and M. Czarth, formerly in the Pruſſian ſervice, but now at Manheim.

* Franciſchello, was the moſt exquiſite performer on the baſe-viol of his time. Geminiani related of him, that in accompanying Nicolini, at Rome, in a cantata compoſed by Aleſſandro Scarlatti, for the violoncello, the author, who was at the harpſichord, would not believe that a mortal could play ſo divinely; but ſaid, that it was an angel who had aſſumed the figure of Franciſchello; ſo far did his performance ſurpaſs all that Scarlatti had conceived in compoſing the cantata, or imagined poſſible for man to expreſs.

After

Afer ſtaying a ſhort time at Breſlau, theſe four adventurers ſet off in the Fuhr-Wagen, or common wagon, for Warſaw. Within four miles of this capital of Poland, they found, in a foreſt, a well-furniſhed portmanteau; and, after trying, in vain, to diſcover the owner of it, they divided the contents among themſelves. By this partition, a coat luckily fell to the ſhare of Benda, of which he was in great want, and which fitted him as well as if it had been made by a Paris taylor.

Being arrived at Warſaw, they took poſſeſſion of an apartment in the old Caſſimir palace, which, for fifty years before, had had no other inhabitants than rooks and jackdaws: none of the primitive ſaints ever practiſed the virtue of abſtinence more rigidly than theſe four young ſinners did now, though gueſts of a royal palace; without a plan of future conduct, without money, and without friends, their heads had as yet furniſhed no em-

employment for their hands, but that of amuſing themſelves on their ſeveral inſtruments in their retirement; ſo that they practiſed inceſſantly. During this time the palace was ſuppoſed to be haunted, but by what kind of ſpirits, none of the neighbours had the courage to examine; till the Staroſt Suchaczewſki, Szaniawſki, being told that the ghoſts were muſical, was ſufficiently intrepid to wiſh to hear them, and being pleaſed with their performance, he engaged them in his ſervice.

It is a rule in Poland, when a nobleman has more than four muſicians in his ſervice, to appoint a *maeſtro di capella* over them; and as the band of the Staroſt Suchaczewſky now conſiſted of nine performers, this honourable office was conferred upon Benda by his new patron.

Our hero remained at Warſaw two or three years, after which, returning to Germany, he was a ſhort time employed in the Elector of Saxony's chapel at Dreſden;

den; during which period, he received a letter from M. Quantz, inviting him to enter into the ſervice of the prince of Pruſſia, at Ruppin, where his preſent majeſty uſually reſided before his acceſſion to the throne.

It was by ſtealth, that this prince indulged his paſſion for muſic, during the life of his father, the late king, who had forbid him, not only to ſtudy and practiſe muſic, but to hear it. M. Quantz told me afterwards, that it was the late queen mother, who at this time encouraged the prince in his favourite amuſement, and who engaged muſicians for his ſervice; but ſo neceſſary was ſecrecy in all theſe negociatians, that if the king his father had diſcovered that he was diſobeyed, all theſe ſons of Apollo would have incurred the danger of being hanged. The prince frequently took occaſion, to meet his muſicians a hunting, and had his concerts either in a foreſt or cavern.

M. Benda

M. Benda, who entered into the ſervice of the prince of Pruſſia, in 1732, found already with his royal highneſs the two Grauns, with whom he ſtudied, and from whom he confeſſes to have received ſignal ſervices, as well as from M. Quantz.

He ſtill leads the band at the great opera, where he is ſeconded by his brother Joſeph; and he can boaſt of having had the honour of accompanying his majeſty, during the forty years he has been in his ſervice, in near 50,000 different concerts.

The father of M. Benda was a linen manufacturer, but not leſs muſical than other Bohemians, his countrymen; for he played a little on ſeveral inſtruments, particularly the hautbois, bagpipe, and dulcimer. In 1742, being the ſecond year of his preſent majeſty's reign, M. Benda had the ſatisfaction of bringing his parents to Berlin, and of eſtabliſhing them there, under his roof. In 1756, this venerable pair celebrated the Hoch-

zeit Jubiläum, or marriage jubilee, uſually ſolemnized in Germany, by perſons who have lived together in wedlock, *fifty years*.

M. Benda has two ſons, both able muſicians; his three brothers all applied themſelves to muſic, in conſequence of his ſucceſs. John, the eldeſt, whoſe inſtrument was the violin, died in the ſervice of his Pruſſian majeſty; George, the ſecond brother, is at preſent an eminent chapel-maſter, and elegant compoſer in the ſervice of the duke of Saxe-Gotha; and Joſeph, the third, is one of his Pruſſian majeſty's band.

A word more, concerning the muſical abilities of the worthy concert-maſter, Francis, ſhall terminate this long article. His ſtyle is not that of Tartini, Somis, Veracini, nor that of the head of any one ſchool or muſical ſect, of which I have the leaſt knowledge: it is *his own*, and formed from that model which ſhould be ever ſtudied by all inſtrumental performers, *good ſinging*.

When I quitted M. Benda, I waited on Col. Quintus Icilius *, to whom I was honoured with letters; he is member of the royal academy of ſciences, author of a celebrated treatiſe, written in French, upon the military art of the ancients, and a great collector of *Virtu*; he is a *connoiſſeur* in all the arts, except muſic; and has a well-choſen library, in which I found ſeveral ſcarce and curious books.

After this I had the honour to viſit Col. de Forcade, to whom I had likewiſe letters. I had been recommended to this gentleman, who is court-marſhal,

* This officer's original name is Guichard, and that of Quintus Icilius, only his *Nom de Guerre*, given to him, in pleaſantry, by his majeſty, who when he conferred upon him a command in a regiment, haſtily raiſed and collected from the refuſe of all nations, during the heat of the laſt war, honoured him with the appellation of the commander of Cæſar's tenth legion, a name which has ſince been adopted by the whole Pruſſian nation.

with

with a view to his doing me the honour of preſenting me to his royal highneſs, the prince of Pruſſia, to whom I had been charged with a parcel of books from England.

It was now twelve o'clock, the general hour for dining at Potſdam; at my lord Marſhal's, I was ſo fortunate as to ſee and converſe with the Grecian lady, who had been ſo offended with French muſic, and ſo pleaſed with Italian, upon her firſt arrival in Europe. The dinner was quite Engliſh, and the converſation of his lordſhip was entertaining to a very uncommon degree.

After dinner I went to ſee the king's *new palace*, Das neue Schloß, built ſince the laſt war. The ground on which it is erected, was a moraſs eight years ago, as was the whole country round it, which is a dead flat, and ſtill very nake and barren; it was however in conſequence of the rapidity with which this palace was conſtructed, and the face of the

the country changed, that a German wit ſaid, " it muſt be allowed, that his " majeſty performs miracles, though he " believes none."

It is not my deſign to give a minute deſcription of this ſuperb palace; I ſhall only obſerve, in general, that it appeared to me, one of the moſt elegant and perfect, which I had ſeen in Europe. It is conſtructed, as well as moſt of the magnificent buildings in Potſdam, from his majeſty's own deſigns; the front is decorated with fluted pilaſters, of the Corinthian order, before each of which there is a ſtatue; theſe pillars are of a pale yellow colour, and the reſt of the wall in imitation of red brick. A cupola appears above the pediment, upon which are placed on a high pedeſtal, the three Graces; and the ſtatues and groupes of figures which embelliſh the Attic ſtory, and the baluſtrades, are ſcarcely to be numbered.

The

The apartments are fitted up with the utmoſt magnificence and taſte. There is a *ſuite* of rooms appropriated to almoſt every branch of the royal family. Thoſe of the king, of his ſiſter princeſs Amelia, and the prince of Pruſſia, are the moſt ſplendid. In each of theſe apartments, there is a room dedicated to muſic, furniſhed with books, deſks, a harpſichord, and other inſtruments.

His majeſty's concert room is ornamented with glaſſes of an immenſe ſize, and with ſculpture, partly gilt, and partly of the moſt beautiful green varniſh, by Martin of Paris: the whole furniture and ornaments of this room, are in a moſt refined and exquiſite taſte. There is a *piano forte* made by Silbermann of Neuberg, beautifully varniſhed and embelliſhed; and a tortoiſe-ſhell deſk for his majeſty's uſe, moſt richly and elegantly inlaid with ſilver; on the table lay a catalogue of concertos for the

new palace, and a book of manuſcript *Solfeggi*, as his majeſty calls them, or preludes, compoſed of difficult diviſions and paſſages for the exerciſe of the hand, as the vocal *Solfeggi* are for the throat. His majeſty has books of this kind, for the uſe of his flute, in the muſic room of every one of his palaces.

In another apartment, there is a moſt magnificent harpſichord, made by Shudi, in England; the hinges, pedals, and frame are of ſilver, the caſe is inlaid, and the front is of tortoiſe-ſhell; this inſtrument which coſt 200 guineas, was ſent to Hamburg by ſea, and from thence to Potſdam, up the Elb and the Havel, which, I was told, had injured it ſo much, that it has been uſeleſs ever ſince; however, it is natural to ſuppoſe, that ſome jealouſy may have been excited by it, and that it has not had quite fair play from thoſe employed to repair it; for I never heard of any one of the great number of harpſichords, which are annually ſent from

from England to the Eaſt and Weſt Indies by ſea, receiving ſo much damage as this is ſaid to have done, in a much ſhorter paſſage. And now I am upon the ſubject of muſical inſtruments, I muſt obſerve, that the Germans work much better out of their own country, than they do in it, if we may judge by the *harpſichords* of Kirkman and Shudi; the *piano fortes* of Backers; and the *organs* of Snetzler; which far ſurpaſs, in goodneſs, all the keyed inſtruments that I met with, in my tour through Germany.

But to return to his Pruſſian majeſty's *new palace:* in every apartment through which I was conducted, there appeared a ſtudied elegance and delicacy in the furniture, which I had never met with before; the taſte, indeed, is rather that of France than Italy; however, it is the beſt of the kind, and includes both elegance and convenience. The hall, called the *Marble Gallery*, is truly ſuperb, and worthy of royalty; it is extremely ſpa-

cious, and lofty, and is totally encruſted with red ſpotted marble, called *Red Carolini*, mixed with white Italian marble. The pavement likewiſe is of white marble, and the ceiling is ornamented with three large pictures, in guilt ſtucco frames, painted by Rode, the ſubjects of which, are *morning*, *noon*, and *night*.

Though his majeſty's principal collection of painting, is in the picture-gallery at Sans-Souci, yet there are two or three rooms in the new palace, very rich in works of capital Italian maſters; but it is out of my province to enumerate theſe; and for the coſtly gold and ſilver hangings; the exquiſitely varniſhed wainſcots; rich cielings, or Moſaic floors, they are not to be deſcribed.

Oppoſite to the great front of this palace, there are two elegant buildings of white ſtone, joined together, by a ſuperb ſemi-circular colonade of fluted pillars, of the Corinthian order. Theſe buildings are called, The *Great Commons*; in the lower

lower part of which, are the kitchens, cellars, and other offices; and in the upper ſtories, lodging-rooms for the king's attendants, and for foreigners of diſtinction. At the front of each building there is a double circular eſcalier, which leads to a colonade of inſulated and fluted Corinthian pillars, which ſupport a pediment, ornamented with ſtatues: at each wing, is placed a ſmall tower, with a cupola. The idea of theſe buildings, is taken from the ruins of Palmyra; indeed his Pruſſian majeſty has made as frequent uſe of the remains of Athens, Palmyra, and Balbec, in the temples, ruins, and other buildings, in his gardens as he has at Potſdam, of the deſigns of Palladio, Sanſovino, and Scamozzi.

There were innumerable curioſities of various kinds, in and about this palace, which merited a minute examination; but I was obliged to haſten away, in order to be preſent at his majeſty's evening concert, at Sans-Souci. I was carried

thither between five and ſix o'clock in the evening, by an officer of the houſhold, a privileged perſon, otherwiſe it would have been impoſſible for a ſtranger, like myſelf, to gain admiſſion into a palace where the king reſides; and even with my well-known guide, I underwent a ſevere examination, not only at going out of the gates at Potſdam, but at every door of the palace, When we arrived at the veſtibule, we were met by M. de Catt, lecturer to his majeſty, and member of the royal academy, to whom I had been furniſhed with a letter, who very politely attended my conductor and me the whole evening.

I was carried to one of the interior apartments of the palace, in which the gentlemen of the king's band were waiting for his commands. This apartment was contiguous to the concert-room, where I could diſtinctly hear his majeſty practiſing *Solfeggi* on the flute, and exerciſing himſelf in difficult paſſages, previous

ous to his calling in the band. Here I met with M. Benda, who was ſo obliging as to introduce me to M. Quantz.

The figure of this Veteran muſician, is of an uncommon ſize:

> The ſon of Hercules he juſtly ſeems,
> By his broad ſhoulders, and gigantic limbs;

and he appears to enjoy an uncommon portion of health and vigour, for a perſon arrived at his 76th year. We ſoon began a muſical converſation; he told me, that his majeſty and ſcholar played no other concertos than thoſe which he had expreſly compoſed for his uſe, which amounted to 300, and theſe he performed in rotation. This excluſive attachment to the productions of his old maſter, may appear ſomewhat contracted; however, it implies a conſtancy of diſpoſition, but rarely to be found among princes. The compoſitions of the two Grauns and of Quantz, have been in favour with his Pruſſian majeſty more than forty years; and, if it be true, as many aſſert, that

muſic has declined and degenerated ſince that time, in which the Scarlattis, Vincis, Leos, Pergoleſis, and Porporas flouriſhed, as well as the greateſt ſingers that modern times have known, it is an indication of a ſound judgment, and of great diſcernment, in his majeſty, to adhere thus firmly to the productions of a period which may be called the Auguſtan age of muſic; to ſtem the torrent of caprice and faſhion with ſuch unſhaken conſtancy, is poſſeſſing a kind of *ſtet ſol*, by which Apollo and his ſons are prevented from running riot, or changing from good to bad, and from bad to worſe.

Theſe reflections, which occurred to me while I was converſing with M. Quantz, were interrupted by the arrival of a meſſenger from the king, commanding the gentlemen of his band to attend him in the next room.

The concert began by a German flute concerto, in which his majeſty executed the

the ſolo parts with great preciſion; his *embouchure* was clear and even, his finger brilliant, and his taſte pure and ſimple. I was much pleaſed, and even ſurpriſed with the neatneſs of his execution in the *allegros*, as well as by his expreſſion and feeling in the *adagio*; in ſhort, his performance ſurpaſſed, in many particulars, any thing I had ever heard among *Dilettanti*, or even profeſſors. His majeſty played three long and difficult concertos ſucceſſively, and all with equal perfection.

It muſt be owned, that many of the paſſages, in theſe pieces of M. Quantz, are now become old and common; but this does not prove their deficiency in novelty, when they were firſt compoſed, as ſome of them have been made more than forty years; and though M. Quantz has not been permitted to publiſh them, as they were originally compoſed for his majeſty, and have ever been appropriated ſolely to his uſe, yet, in a ſeries of years,

years, other compoſers have hit upon the ſame thoughts : it is with muſic as with delicate wines, which not only become flat and inſipid, when expoſed to the air, but are injured by time, however *well-kept*.

M. Quantz bore no other part in the performance of the concertos of to-night than to give the time with the motio n of his hand, at the beginning of each movement, except now and then to cry out *bravo!* to his royal ſcholar, at the end of the ſolo parts and cloſes; which ſeems to be a privilege allowed to no other muſician of the band. The cadences which his majeſty made, were good, but very long and ſtudied. It is eaſy to diſcover that theſe concertos were compoſed at a time when he did not ſo frequently require an opportunity of breathing as at preſent; for in ſome of the diviſions, which were very long and difficult, as well as in the cloſes, he was obliged to take

take his breath, contrary to rule, before the paſſages were finiſhed.

After theſe three concertos were played, the concert of the night ended, and I returned to Potſdam; but not without undergoing the ſame interrogatories from all the centinels, as I had before done in my way to Sans-Souci.

I have already given an account of the regularity with which the pleaſures of the court ſucceed each other every week during the king's reſidence at Berlin: and as ſome of my readers may, perhaps, be curious to know in what manner his majeſty ſpends his time each day, at Sans-Souci, I ſhall here preſent them with a detail of that regular diſpoſition of it, to which he has ſtrictly adhered, during peace, ever ſince he began his reign: in deed, the evolutions of his ſoldiers, on the parade, cannot be more exact than his own diurnal motions.

His majeſty's hour of riſing, is conſtantly at four o'clock in the morning, during

during ſummer, and at five in winter; and from that time till nine, when his miniſters of different departments attend him, he is employed in reading letters, and anſwering them in the margin. He then drinks one diſh of coffee, and proceeds to buſineſs with his miniſters, who come full fraught with doubts, difficulties, documents, petitions, and other papers, to read. With theſe he ſpends two hours, and then exerciſes his own regiment on the parade, in the ſame manner as the youngeſt colonel in his ſervice.

At twelve o'clock he dines. His dinner is long, and generally with twelve or fourteen perſons; after this he gives an hour to artiſts and projectors: then reads and ſigns the letters, written by his ſecretaries, from the marginal notes which he had made in the morning. When this is over, he thinks the *buſineſs* of the day is accompliſhed; the reſt is given to amuſement; after his evening concert, he gives ſome time to converſation, if

diſ-

diſpoſed for it, and his courtiers in waiting conſtantly attend for that purpoſe; but whether that is the caſe or not, he has a lecturer to read to him, every evening, titles and extracts of new books, among which he marks ſuch as he wiſhes to have purchaſed for his library, or to read in his cabinet. In this manner, when not employed in the field, reviewing his troops, or in travelling, he ſpends his time: always retiring at ten o'clock, after which, however, he frequently reads, writes, or compoſes muſic for his flute, before he goes to bed.

Friday 2d. I this morning viſited M. Quantz; he was ſo obliging as to play, at my requeſt, three ſolos of his own compoſition, and, notwithſtanding his advanced age, he ſtill executes rapid movements with great preciſion. His muſic is ſimple and natural; his taſte is that of forty years ago; but though this may have been an excellent period for compoſition, yet I cannot entirely ſubſcribe to the opinion of

of thoſe who think muſicians have diſcovered no refinements worth adopting, ſince that time. Without giving into tricks and caprice, and even allowing compoſition to have been arrived at its *acme* of perfection, forty years ago, yet a ſimple melody may ſurely be embelliſhed by the modern manner of taking *appogiaturas*, of preparing and returning ſhakes, of gradually enforcing and diminiſhing whole paſſages, as well as ſingle notes, and, above all, by the variety of expreſſion ariſing from that ſuperiority in the uſe of the bow, which the violin players of this age poſſeſs over thoſe of any other period ſince its invention.

But even at the beſt time of M. Quantz, the elder muſicians, and thoſe in years, cried out againſt the innovations and levity of the younger. And no period can be named ſince the time of Plato, who likewiſe complained of the degeneracy of muſic, in which it has not been ſaid to be corrupted by the moderns. Things

of

of ſentiment, and mere objects of taſte and feeling, cannot, I fear, be reduced to any ſtandard of perfection. In painting, we have nature to copy, and to judge by; in poetry, though there is a faſhion in language, and the neweſt and leaſt debaſed by vulgar uſe, are the beſt words, yet grammar and common ſenſe muſt remain the ſame.

As to *ſimplicity* in muſic, there are degrees of it, which border upon dryneſs, ruſticity, and vulgarity; and theſe, it is the buſineſs of every compoſer to avoid. However, ſome who call themſelves lovers of ſimplicity, would reduce muſic to the ſame metrical laws as poetry, and make long and ſhort ſyllables determine melody; which would be neither ſuffering more than one ſound, to be given to one ſyllable, nor a longer or ſhorter duration to that ſound, than the poetical rhythmus requires; but in this caſe, what would vocal muſic be, but a mere *Recitative*, with which every one is tired and diſguſted! Mankind will certainly

tainly judge of their own pleaſures; and it is natural to ſuppoſe, that when a new ſtyle of compoſition or performance *generally* prevails among the refined part of them, that it has ſomething more captivating in it than that which they quitted. However, caprice, vanity, and a fondneſs for ſingularity, on one ſide; and obſtinacy, pride, and prejudice, on the other, will always make it difficult to reconcile different ſects, or to draw a line between truth and falſehood.

M. Quantz told me, that the firſt concerto which his Pruſſian majeſty had played the night before, was made twenty years ago, and the other two had been made forty years. Conſidering this, and the great deſire that every compoſer has to deviate from his predeceſſors, theſe pieces have ſtood their ground very well. There were *traits* both of melody and harmony, which muſt be good to unprejudiced ears, at all times, and in all places.

Be-

Beſides the three hundred concertos which his majeſty plays, in turn, he has nearly as many ſolos, which he performs in the like rotation. Upwards of a hundred of theſe have been compoſed by himſelf, the reſt by M. Quantz.

M. Quantz, and his royal ſcholar, uſe only two keys to a German flute; and theſe, with a method of lengthening the mouth-pieces correct, they ſay, all the imperfections of this inſtrument, in point of bad notes and falſe tuning.

In the year 1754, M. Quantz drew up, in the German language, an account of his own life, which was printed in Marpurg's Muſical Eſſays: and, as it contains ſeveral circumſtances relative to muſic, as well as to himſelf, I ſhall make no apology to my readers, for giving them an abſtract of it; ſelecting only ſuch parts as are moſt intereſting, and connecting them with ſuch particulars as I obtained in my converſations with the the author.

John Joachim Quantz was born at Oberſcheden, a village in the Electorate of Hanover, in 1697. His father, who was a blackſmith, obliged him to work at the anvil before he was nine years old; which muſt have afforded him an early opportunity of making the famous Pythagorean experiment, mentioned by Jamblicus, *de Vit. Pythag.* and by all the muſical writers of antiquity. Indeed, the ear of our young Ardalus * had been already formed, iu his excurſions with his brother, a village muſician, who uſed to play about the country, on holydays and feſtivals, whom he accompanied upon theſe occaſions, on the baſe-viol, when but eight years old, and without knowing a note of muſic; but this performance, bad as it was, pleaſed him ſo much, that he determined to chuſe muſic for his profeſſion; though his father,

* Ardalus was the ſon of Vulcan, by Aglaia, one of the Graces, and inventor of the pipe called *tibia*.

who

who died when he was only ten years of age, recommended to him, on his death-bed, to continue in the honourable profeſſion of his anceſtors.

Quantz, after loſing his father, had no other friends to depend upon for counſel and protection, than two uncles, who lived at Merſeberg in Saxony; and theſe, ſending for him, gave him the choice of their ſeveral profeſſions, the one being a taylor, and the other a Kunſtpfeifer, or town-wait.

Upon this occaſion, the paſſion for muſic in the young Quantz overpowered all other conſiderations, and, preferring the fiddleſtick to the anvil or ſhears, he bound himſelf apprentice to his uncle, the muſician, for five years; but this uncle dying three months after, he was transferred to his ſon-in-law, Fleiſchhack, who was of the ſame profeſſion; and it was under him that he firſt practiſed the violin, an inſtrument to which his inclination at this time impelled him, preferably to any other.

Soon after this, however, he practiſed the hautbois, and the trumpet, with which inſtruments, and the violin, he chiefly filled up the term of his apprenticeſhip; but as a true town muſician, in Germany, is expected to play upon all kinds of inſtruments, he had been obliged, occaſionally, to apply himſelf, during this period, to the ſackbut, cornet, baſe-viol, French-horn, common-flute, baſſoon, viol da gamba, and the lord knows how many more. Theſe were in the way of buſineſs, but for pleaſure, he now and then took leſſons on the harpſichord, of the organiſt, Kieſewetter, who was likewiſe his relation; by which he laid the firſt foundation of his knowledge in harmony, and love for compoſition.

Luckily for Quantz, his maſter Fleiſchhack, was not like other country muſicians, fond only of old, dry, ſtiff, and taſteleſs compoſitions, but had ſufficient diſcernment to chuſe his pieces out of the

the neweſt and beſt productions of the times, by Telemann, Melchior, Hofmann, and Heinechen, which were publiſhed at Leipſic; from the peruſal, and practice of which, our young performer derived great advantage.

The duke of Merſeburg's band not being very numerous, the town-waits, at this time, were often called in, to aſſiſt at the muſical performances, both of court and chapel. Here Quantz frequently heard foreigners play and ſing, in a manner far ſuperior to any profeſſors whom he had hitherto met with, which excited in him a ſtrong deſire to travel. Dreſden and Berlin were at this time the moſt renowned cities in Germany, for the cultivation of muſic, and the number of able muſicians. He eagerly wiſhed to viſit one of thoſe cities, but was deſtitute of the means. However, he now began to feel his ſtrength, and truſting to his feet and his fiddle, he boldly ſet off for Dreſden.

It was in the year 1714 that he arrived in that city. His firſt entrance was not auſpicious, being wholly unable to procure employment: on this account, he made an excurſion to Radeburg, where a journeymen fidler being wanting, he entered into the ſervice of the town-muſician, Knoll; but alas! he was ſoon driven from this poſt, by the fatal accident of the town being burnt down by lightning. Again reduced to the ſtate of a fugitive, and a wanderer, he levied contributions round the country, by the power of his violin, which was now his principal inſtrument, till he reached Pirna.

Here, deſtined ſtill to be *ſervus ſervorum*, he could procure no other means of exerciſing his profeſſion, than by accepting the office of deputy to a ſick journeyman muſician of the town. It was during this time, that he firſt ſaw Vivaldi's concertos for the violin, which were ſo congenial to his own feelings and ideas of perfection, that he made them

them his model as long as he continued to practiſe that inſtrument.

Still regarding Dreſden as his centre, he eagerly accepted an offer that was made to him, of being temporary aſſiſtant there, to one of the town-waits, who was then ill; an employment which he preferred, for the opportunities it afforded him of hearing good muſic and good muſicians, to the more honourable poſt of being the beſt of bad muſicians at Berenburg, where he might have been appointed firſt violin, with a good ſalary.

His ſecond arrival at Dreſden, was in the year 1716, where he ſoon diſcovered that it was not ſufficient for a muſician to be able to execute the mere notes which a compoſer had ſet on paper; and it was now that he firſt began to be ſenſible of the exiſtence of taſte and expreſſion.

Auguſtus the ſecond, was at this time King of Poland, and Elector of Saxony, and the orcheſtra of this prince at Dreſ-

den was in a flouriſhing condition; however, the ſtyle which had been introduced there, by the concert-maſter Volumier, was French; but Piſendel, who ſucceeded him, introduced a mixed taſte, partly French, and partly Italian, which he afterwards brought to ſuch perfection, that Quantz declares, he never heard a better band in all his future travels.

No orcheſtra in Europe could now boaſt of ſo many able profeſſors, as that of the Elector of Saxony, among whom, were Piſendel and Veracini, on the violin; Pantaleone Hebenſtreit, on the pantaleone; Weiſs, on the lute; Richter, on the hautbois; and Buffardin, on the German flute; not to mention ſeveral excellent performers on the violoncello, baſſoon, French horn, and double-baſe.

Upon hearing theſe great performers, Quantz was filled with ſuch wonder, and poſſeſſed of ſuch a rage for improvement, that he laboured inceſſantly to render him

himſelf worthy of a place among ſuch honourable aſſociates.

For, however prejudiced he may have been in favour of his own reputable calling of *kunſtpfeifer*, he began now juſt to think it poſſible for him to be prevailed upon, to relinquiſh that part of it, at leaſt, which required him to play country dances, though in itſelf ſo jovial, pleaſant, and feſtal an employment.

He continued, however, to be the *kunſtpfeifer*'s delegate in this city, till the death of Auguſtus the ſecond's mother, in 1717, at which time, the general mourning proſcribing the uſe of every ſpecies of convivial muſic, he again, in his uſual manner, commenced traveller, and fiddled his way through Sileſia, Moravia, and Auſtria, to Vienna; and in the month of October, of the ſame year, returned through Prague to Dreſden; which journey, he thinks, contributed more to his knowledge, in

practical

practical geography than in any other art.

The jubilee of the reformation, brought about by Dr. Luther, happening to be celebrated ſoon after his return, he was called upon, among others, to perform a part upon the trumpet, at church, where the chapel-maſter Schmidt having heard him, offered to prevail on the king to have him regularly taught that inſtrument, in order to qualify him for the place of court trumpeter; but Quantz, however ardently he might have wiſhed for an office at court, declined the acceptance of this, well-knowing that the good taſte to which he aſpired, was not to be learned upon that inſtrument, at leaſt as it was then played in Dreſden.

In 1718, the Poliſh or royal chapel was inſtituted; it was to conſiſt of twelve performers, eleven were already choſen, and a hautbois-player, only, was now wanting, to complete the number. After undergoing the ſeveral trials, and giving

giving the requiſite proofs of his abilities, he had the happineſs to be inveſted with that employment, by the director, baron Seyfertitz, with a ſalary of 150 dollars, and a lodging.

This was an important period in his life, and in the exerciſe of his profeſſion. The violin, which had hitherto been his principal inſtrument, was now laid aſide for the hautbois, upon which, however, he was prevented from diſtinguiſhing himſelf, by the ſeniority of his brethren. Mortified at this circumſtance, he applied himſelf ſeriouſly to the German flute, upon which he had formerly made ſome progreſs without a maſter; but his motive now for reſuming it, was the certainty of his having no rival, in the king's band, as M. Frieſe, the firſt flute, had no great paſſion for muſic, and readily relinquiſhed to him his place.

In order to work upon ſure ground, Quantz took leſſons at this time of the famous Buffardin, with whom, however, he

he only played quick movements, in which this celebrated flute-player chiefly excelled. The ſcarcity of pieces, compoſed expreſly for the German flute, was ſuch, at this period, that the performers upon that inſtrument were obliged to adopt thoſe of the hautbois, or violin, and by altering or tranſpoſing, accommodate them to their purpoſe, as well as they could.

This ſtimulated Quantz to compoſe for himſelf; he had not as yet ever received any regular inſtructions in counterpoint, ſo that, after he had committed his thoughts to paper, he was obliged to have recourſe to others to correct them. Schmidt, the chapel-maſter, had promiſed to teach him compoſition, but delayed keeping his word from time to time, and Quantz was afraid of applying to Heinichen, his colleague, for fear of offending Schmidt, as theſe maſters were upon bad terms together. In the mean time, for want of other aſſiſtance, he dili-

diligently ſtudied the ſcores of great maſters, and without ſtealing from them, endeavoured to imitate their manner of putting parts together, in trios, and concertos.

About this time he had the good fortune to commence a friendſhip with Piſendel, now appointed concert-maſter, in the room of Volumier. Quantz is very warm in his praiſes of Piſendel, whom he calls a profound theoriſt, a great performer, and a truly honeſt man. It was from this worthy concert-maſter that he learned to perform an *adagio*, and to compoſe in many parts. Piſendel had in his youth been taught to ſing by the famous Piſtocchi, and had received inſtructions, on the violin, from Torelli; however, having travelled through France and Italy, where he had acquired the peculiarities in the taſte of both countries, he ſo blended them together as to form a third genus, or mixed ſtyle of writing and playing, which was half French

French and half Italian. Influenced by his example, Quantz declares, that he always preferred this compound ſtyle, to that of Italy, France, or the national ſtyle of his own country.

At the marriage of the prince royal of Poland, in 1719, ſeveral Italian operas were performed at Dreſden. Lotti, the famous Venetian *maeſtro di capella*, together with the moſt celebrated ſingers of Italy, male and female, were called thither upon this occaſion; theſe were the firſt Italian operas which Quantz had heard, and he confeſſes, that the performance of them gave him a very favourable idea of the genuine and ſound Italian muſic, from which he thinks later times have too much deviated.

The principal ſingers in theſe operas, were Seneſino, Berſelli, the wife of Lotti, the Teſi, Dureſtante, and Fauſtina. M. Quantz characteriſes ſeveral of them, in ſo diſcriminate and maſterly a manner,

manner, that I ſhall follow him more exactly than I have hitherto done.

Franceſco Barnardi, called *Seneſino*, had a powerful, clear, equal, and ſweet *contralto* voice *, with a perfect intonation, and an excellent ſhake; his manner of ſinging was maſterly, and his elocution unrivalled; though he never loaded *adagios* with too many ornaments, yet he delivered the original and eſſential notes, with the utmoſt refinement. He ſung *allegros* with great fire, and marked rapid diviſions, from the cheſt, in an articulate and pleaſing manner; his countenance was well calculated for the ſtage, and his action was natural ahd noble: to

* M. Quantz calls it a low *mezzo ſoprano* voice, which ſeldom went higher than F; but as this account was drawn up, in the younger part of Seneſino's life, before he went to England, it is natural to imagine, that his voice may afterwards have loſt ſome of its high notes; for in all the airs which Handel made for him he is ſtrictly confined to the limits of a true *contralto*.

theſe he joined a figure that was truly majeſtic, but more ſuited to the part of a hero than a lover.

Matteo Berſelli had a thin, high, *ſoprano* voice, the compaſs of which was ſo extraordinary, that he could go from the loweſt C, in the treble, to F in *altiſſimo*, with the greateſt eaſe, by which he ſurpriſed the audience more than by his art in ſinging. In *adagios* he diſcovered very little paſſion, and in *allegros* he ventured at few difficulties; his countenance was rather diſagreeable, and his action totally devoid of fire.

Santa Stella Lotti had a full, ſtrong, *ſoprano* voice, a true intonation, and a good ſhake; high tones gave her little trouble; her principal excellence was in ſinging *adagios*. It was from her that Quantz firſt heard what profeſſors call *tempo rubato*: her figure on the ſtage, was full of dignity, and her action, particularly in elevated parts, could not be ſurpaſſed.

Vit-

Vittoria Teſi had by nature a maſculine, ſtrong, *contralto* voice. In 1719 ſhe generally ſung, at Dreſden *all'ottava*, ſuch airs as are made for baſe voices; but afterwards, beſides the majeſtic and ſerious ſtyle, ſhe had occaſionally ſomething coquettiſh in her manner, which was very pleaſing. The compaſs of her voice was ſo extraordinary, that neither to ſing high nor low, gave her trouble. She was not remarkable for her performance of rapid and difficult paſſages; but ſhe ſeemed born to captivate every ſpectator by her action, principally in male parts, which ſhe performed in a moſt natural and intelligent manner *.

But, to return to Quantz. After deſcribing the talents of the ſingers, he informs us, that this famous opera, at Dreſden, was broke up by a quarrel between Heinechen, the King of Poland's chapelmaſter, and Seneſino, who this ſame year, 1719, went to England, for the firſt time.

* See Vol. I. p. 322.

Nothing very intereſting occurs in the life of Quantz, from this period, till the year 1723, when he took a journey with Weiſs, the famous luteniſt, and Graun, the compoſer, to Prague.

About this time, moſt of the great muſicians of Europe were aſſembled together, in that city, by order of the emperor Charles VI. to celebrate the feſtival of his being crowned, king of Bohemia. Hiſtory does not furniſh a more glorious event for muſic, than this ſolemnity, nor a ſimilar inſtance of ſo great a number of eminent profeſſors, of any one art, being collected together.

Upon this occaſion, there was an opera performed in the open air, by a hundred voices, and by two hundred inſtruments. There was not an indifferent ſinger among the principal performers, all were of the firſt claſs. The male parts were filled by Orſini, Domenico, Careſtini, Gaſſati, Coroſini, and Braun, a German *baritono*; the female, by the two ſiſters,

Am-

Amberville, one of whom was afterwards married to Peroni, a famous player on the violoncello, and the other to Boroſſini, the ſinger.

The opera was called *la Conſtanza e Fortezza*, and compoſed by the famous old Fux, imperial chapel-maſter at Vienna. The muſic, which was in the old church ſtyle, was coarſe and dry; but, at the ſame time, grand, and had a better effect, perhaps, with ſo immenſe a band, and in ſuch an immenſe ſpace, than could have been produced by more delicate compoſitions.

The choruſſes were in the French ſtyle, and ſerved for dances; Caldara beat the time; but Fux, who had the gout, was brought into the theatre, in a chair, and placed near the Emperor.

As it was upon the ſinging in this opera that Benda, formed his ſtyle; and as I have been told by the two Bezozzis, of Turin, and others who were preſent, that it ſurpaſſed all the vocal perform-

ances of other times, I ſhall here inſert a character of the ſeveral ſingers, for the entertainment of ſuch of my readers as have never heard them, nor are verſed in the German language.

Gaetano Orſini was one of the greateſt ſingers that ever exiſted; he had a powerful, even, affecting *contralto* voice, of a conſiderable compaſs; his ſhake was perfect, and his *portamento*, excellent. In *allegros*, he articulated diviſions, particularly in triplets, moſt admirably, and always from the breaſt. In *adagios* he was ſo perfect a maſter of every thing which pleaſes and affects, that he took entire poſſeſſion of the hearts of all that heard him; he was many years in the imperial ſervice, and though he lived to an advanced age, he preſerved his fine voice to the laſt *.

Domenico had one of the fineſt *ſoprano* voices that has ever been heard on the

* He died at Vienna, about the year, 1750.

ſtage;

ſtage; it was ſo clear and penetrating, as to make its way through all obſtructions, and, with this great force, was ſweet, and well toned: however he neither ſung nor acted with much ſpirit.

Pietro Gaſſati was more remarkable as a great actor, than ſinger.

Boroſini had a ſpirited, and flexible, tenor voice.

Braun, though his voice was that of a low pitch, from whence delicacy is not expected, had ſo much taſte and expreſſion, that he ſung *adagios* in a moſt pleaſing and affecting manner.

Giovanni Careſtini had a ſtrong and clear *ſoprano* voice, which, afterwards, changed into the fulleſt, fineſt, and deepeſt counter-tenor, that has ever been heard. When he performed at Prague, his compaſs was ſixteen notes, from B in the baſe, to c in *alt*; he had a wonderful facility of executing difficult diviſions from the cheſt, like Farinelli, and thoſe of the Bernachi ſchool; and graced, and

varied paſſages, uſually, with great ſucceſs, though in this he was ſometimes a little licentious and extravagant. His action was admirable, and, like his ſinging, full of fire; but, after this time he improved, greatly, in his manner of performing *adagios*. He continued on the ſtage, with the higheſt reputation, for more than thirty years; in 1735 he was in England, and in 1750 went to Berlin, where he continued till 1755, after which, he retired to Italy, and there, ſoon ended his days.

M. Quantz, not long after the congreſs at Prague, went to Italy, in the *ſuite* of count Lagnaſco, with the conſent of his royal maſter, the king of Poland. He left Dreſden, in May 1724, and, when he arrived at Rome, he found that Vivoldi had juſt introduced the Lombard ſtyle, in that city, with which the citizens were ſo captivated, that they would hear no other.

During

During his reſidence at Rome, he took leſſons in counterpoint of the famous Gaſparini, who was, at this time, 72 years of age; and whoſe good-nature and probity ſeem to have made as deep an impreſſion upon M. Quantz, as his muſical merit.

The cantatas and operas of Gaſparini, which were more numerous than thoſe of any other compoſer of his time, except Aleſ. Scarlatti, were in the higheſt eſtimation, at the beginning of the preſent century. M. Quantz attributes to him the invention of *accompanied recitatives*; he compoſed twenty-five operas for the theatre at Venice; and among his learned compoſitions, a maſs in four parts, all in ſtrict *canon*, is extremely celebrated.

M. Quantz, after ſtudying counterpoint, which he calls muſic for the *eyes*, during ſix months, under this maſter, went to work for the *ear*, and compoſed

ſolos, duos, trios, and concertos; however, he confeſſes, that counterpoint had its uſe in writing pieces of many parts; though he was obliged to *unlearn* many things, in *practice*, which *theory* had taught him, in order to avoid that dry, and ſtiff ſtyle, which, too cloſe an adherence to rules, is apt to produce; upon this occaſion, he very judiciouſly obſerves, that *invention* is the firſt requiſite in a compoſer, and that it behoves him to preſerve a friendſhip between harmony and melody.

In 1725, he went to Naples, where he met with his countryman Haſſe, who then ſtudied under Aleſ. Scarlatti. Haſſe had not, as yet, diſtinguiſhed himſelf by any compoſitions for the ſtage; however, it was at this time, that a conſiderable Neapolitan banker employed him to ſet a ſerenata for two voices, which he did in the preſence of Quantz; the ſingers who performed in it, were Farinelli and Teſi.

Teſi. Haſſe gained ſo much reputation by this production, that it paved the way to his future ſucceſs, and he was ſoon after appointed compoſer of the great opera at the theatre royal.

Quantz intreated Haſſe to introduce him to his maſter, Scarlatti, to which he readily conſented; but upon mentioning him to the old compoſer, he ſaid, "My ſon, you "know I hate wind inſtruments, they are "never in tune." However, Haſſe did not ceaſe importuning him, till he had obtained the permiſſion he required.

In the viſit which he made to Scarlatti, M. Quantz ſays, that he had an opportunity of hearing him play on the harpſichord, which he did in a very learned manner; but obſerves, that his abilities on that inſtrument were not equal to thoſe of his ſon *.

Before his departure from Naples, M. Quantz frequently heard concerts, at the

* Quantz had heard Mimo Scarlatti, during his reſidence at Rome.

duke

duke of Lichtenſtein's, in which Haſſe, Farinelli, Teſi, and Franciſchello, were employed.

In 1726, he was at Venice, during the performance of two rival operas, *Siface*, compoſed by Porpora, and *Siroe*, by Vinci; the latter was moſt applauded. The Cav. Nicolini, a *contralto*, la Romanina, a deep *ſoprano*, and the famous tenor, Paita, were the principal ſingers in theſe dramas.

San Martini, the celebrated performer, on the hautbois, who aftewards eſtabliſhed himſelf in London, was now at Venice, as was Vivaldi.

At Turin, he met with Somis, under whom, Le Claire was at that time a ſcholar, on the violin.

From Turin he went to Paris, which with reſpect to muſic, was going from one extreme to another.

" I was diſpleaſed with the French " taſte now," ſays M. Quantz, " though " I had heard it formerly with patience.

" The

" The old, worn-out, ſecond-hand
" thoughts, and paſſages ill-expreſſed,
" diſguſted me now, as much as a ſtale
" diſh warmed again. The reſemblance
" between recitative and air, with the
" affected and unnatural howling of the
" ſingers, particularly the women, ſhock-
" ed my ears."

M. Quantz was the firſt who applied an additional key to the German flute, in order to correct its imperfections; and it was in the courſe of this year, 1726, that he made the diſcovery.

In 1727 he arrived in London, where he found the opera in a very flouriſhing ſtate, under the direction of Handel. The drama of *Admetus* was now in run, of which, he ſays, the muſic was grand and pompous. Seneſino performed the firſt male part, and Cuzzoni and Fauſtina were the principal women.

I ſhall preſent the younger part of my readers with a character of theſe rival Syrens, Cuzzoni and Fauſtina, from Quantz,

Quantz, whoſe judgment ſeems to be untainted by the partial rage of the times.

Cuzzoni had a very areeable, and clear *ſoprano* voice; a pure intonation, and a fine ſhake; her compaſs extended two octaves, from C to c in alt. Her ſtyle of ſinging was innocent and affecting; her graces did not ſeem artificial, from the eaſy and neat manner in which ſhe executed them: however, they took poſſeſſion of the ſoul of every auditor, by her tender and touching expreſſion. She had no great rapidity of execution, in *allegros*; but there was a roundneſs and ſmoothneſs, which were neat and pleaſing. Yet, with all theſe advantages, it muſt be owned that ſhe was rather cold in her action, and that her figure was not advantageous for the ſtage.

Fauſtina had a *mezzo-ſoprano* voice, that was leſs clear than penetrating. Her compaſs was now only from B b to G in alt; but after this time, ſhe extended

tended its limits downwards. She poſſeſſed what the Italians call *un cantor granito*: her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and diſtinctly, and a flexible throat for diviſions, with ſo beautiful and quick a ſhake that ſhe could put it in motion upon ſhort notice, juſt when ſhe would. The paſſages might be ſmooth, or by leaps, or conſiſt of iterations of the ſame tone, their execution was equally eaſy to her, as to any inſtrument whatever. She was doubtleſs the firſt who introduced, with ſucceſs, a ſwift repetition of the ſame tone. She ſung *adagios* with great paſſion and expreſſion, but was not equally ſucceſsful, if ſuch deep ſorrow were to be impreſſed on the hearer, as might require dragging, ſliding, or notes of ſyncopation, and *tempo rubato*.

She had a very happy memory, in arbitrary changes and embelliſhments, and a clear and quick judgment in giving to words

words their full power and expreſſion. In her action ſhe was very happy; and as ſhe perfectly poſſeſſed that flexibility of muſcles and features, which conſtitutes face-playing, ſhe ſucceeded equally well in furious, amorous, and tender parts: in ſhort, ſhe was born for ſinging and for acting.

The violence of party, ſays M. Quantz, for the two ſingers, Cuzzoni and Fauſtina, was ſo great, that when the admirers of one began to applaud, thoſe of the other were ſure to hiſs; on which account operas ceaſed for ſome time in London.

If the frequenters of muſical dramas had not then been enemies to their own pleaſure, the merit of theſe ſingers conſiſted of excellencies ſo different and diſtinct, that they might have applauded each by turns, and, from their ſeveral perfections, by turns, have received equal delight.

Unluckily for moderate people, who ſeek pleaſure from talents wherever they can be found, the violence of theſe feuds has

has cured all ſucceeding managers, of the extravagance of bringing over two ſingers of the ſame ſex, at a time, of diſputable abilities.

As it is natural to wiſh to know the opinion of ſtrangers concerning our own country, I ſhall proceed a little farther with M. Quantz, in his account of the ſtate of muſic in London, when he was there.

The opera orcheſtra, which conſiſted chiefly of Germans, with a few Italians, and two or three Engliſhmen, was led by Caſtrucci, and, being under Handel's direction, all went well.

The ſecond opera which M. Quantz heard in London, was compoſed by Buononcini; but this was not ſo much approved as the other, for Handel's depth and ſolidity overpowered the lightneſs and grace of Buononcini.

Attilio and Toſi were now in London, which at this time did not abound in ſolo players upon any inſtrument. The principal

cipal were Handel, on the harpſichord and organ; Geminiani, a great maſter on the violin; Dubourg, his ſcholar, an Engliſhman, who was a pleaſing performer on that inſtrument; the two Caſtrucci's, who were brothers, and tolerable ſolo players: Weidemann, a German, and Feſting, an Engliſhman, on the German flute, with Mauro d'Alaia, who came to England with Fauſtina; he was a good performer on the violin, and an excellent leader; his manner of playing was clear and diſtinct, but he never ventured at great difficulties.

M. Quantz acquaints us, that he had the good fortune to be well received by ſeveral people of rank, who endeavoured to perſuade him to ſettle in England; Handel adviſed him to this meaſure; lady Pembroke, a great judge and encourager of muſic, propoſed to make him a benefit, in which baron Bothmar would have taken care of his intereſt, but he declined it; for, as he was ſtill a ſer-

a ſervant of the king of Poland, he did not chuſe to perform in public, thinking it a duty to his prince to offer him the firſt fruits of his travels.

Upon his return to Dreſden, he was eſtabliſhed in the King's chapel, with an addition to his former ſalary of 250 dollars a year. He now entirely quitted the hautbois, ſuppoſing it hurtful to the *embouchure* of the flute, which, from this time, he made his ſole ſtudy.

In 1728, he went to Berlin, with baron Seyfertiz, in the *ſuite* of the king of Poland; where he was obliged, at the command of the Queen of Pruſſia, but with the permiſſion of his royal maſter, to remain for ſome months. Piſendel, Weiſs, and Buffardin were, by the ſame order, called thither. After he had had the honour of playing before the queen, two or three times, he was offered a place and penſion of 800 dollars a year. He was very willing to accept of them, but the King his maſter would not grant his

conſent: however, this prince gave him a general permiſſion to go to Berlin, as often as he was deſired.

This year, 1728, the prince royal, his preſent majeſty of Pruſſia, determined to learn the German flute, and M. Quantz had the honour to teach him. On this account, he was obliged to go twice a year to Berlin, Ruppin, or Reinſberg, the ſeveral reſidences of his royal ſcholar.

After the death of the king of Poland, in 1733, his ſon, Auguſtus III. not chuſing to diſmiſs M. Quantz, raiſed his appointment to 800 dollars, and confirmed the permiſſion which had been granted by his royal father, for his going occaſionally to Berlin.

In 1734, he publiſhed his firſt ſolos; but he does not acknowledge the ſonatas, which were printed under his name, in Holland, about that time.

In 1739, M. Quantz finding a great ſcarcity of German flutes, undertook to

bore them himſelf for the uſe of his pupils; an enterprize which, afterwards, he found to be very lucrative.

In 1741, he was again invited to Berlin, in order to enter into the ſervice of his royal ſcholar, now King of Pruſſia, with offers of an annual penſion of 2000 dollars for life; a ſeparate payment for compoſitions; 100 ducats for every flute he ſhould deliver; and an exemption from playing in the orcheſtra, or any where elſe, but in the King's chamber, as well as from dependance on any other commands than thoſe of his majeſty; which terms, as the King of Poland was too gracious longer to refuſe his diſmiſſion, M. Quantz was unable to reſiſt.

In 1752, he publiſhed his *Art of Playing the German Flute*; and it was this year that he invented the new joint for the upper-piece of the flute, by which means, without drawing out the middle piece, and without hurting the tone, the inſtrument may be raiſed or lowered, half a note.

And now, having traced our induſtrious muſician through the troubleſome mazes by which he arrived at the temple of Fortune, we ſhall leave him to the enjoyment of that reputable eaſe, that *otium cum dignitate*, to which every artiſt in years, and in his ſenſes, aſpires.

Upon quitting M. Quantz, I went to the parade, in hopes of hearing military muſic, as well as of ſeeing military diſcipline, in its utmoſt perfection.

The parade at Potſdam is in a field, encloſed by a wall, where no ſtranger is permitted to enter, without leave from the captain of the guard. With reſpect to muſic, the ſame ſtability of ſtyle, and of taſte, is obſervable here as at court; and I did not find that the Pruſſians, in their marches, had advanced a ſingle ſtep towards novelty, or refinement, ſince the firſt years of his preſent majeſty's reign; for neither the airs that were played, nor the inſtruments that played them, had any peculiar merit: however, the old-

faſhioned

faſhioned march, of *dot and go one*, is perhaps, beſt calculated to mark the time, and to regulate the ſteps of the ſoldiers.

In viſiting the principal ſtreets and ſquares of this beautiful city, which is well-built, well-paved, magnificent, and new, I could not help obſerving, that foot paſſengers were here, as well as in every other city of Europe, except London, expoſed to accidents from being mixed with horſes and carriages, as well as from the inſolence and brutality of their riders and drivers, for want of a *foot-path**.

I know not whether it has been remarked by writers of travels, that on the *Via Appia*, and other ancient roads in Italy, a place was ſet apart, on each ſide, for the convenience of pedeſtrians; and in viſiting Pompeia, where an entire antique Roman ſtreet has been dug out, I

* In Paris, a great number of citizens are annually killed and maimed for want of this retreat.

obſerved the ſame thing. A Roman citizen, whether patrician, or plebeian, was a reſpectable character; and, perhaps, England is the only country, at preſent, where the common people are ſufficiently reſpected, for their lives and limbs to be thought worth preſerving.

The preſent rage for architecture, in his Pruſſian majeſty, is carried on with ſuch exceſs, that, in Potſdam, buildings which have all the external grandeur and elegance of palaces, are made the habitations of common ſoldiers, who rather exiſt than live in them, upon five *creuzers*, two pence half-penny, a day. However, this paſſion is hereditary, for the late King of Pruſſia made it a condition, in beſtowing offices and employments about his court and perſon, that each incumbent ſhould build a houſe reſerving; to himſelf the pleaſure of planning and conſtructing the front.

I did not quit Potſdam, before I had again had the honour to partake of Lord Mar-

Marſhal's hoſpitality, by dining with his lordſhip a ſecond time; where wit, good breeding, and good humour, crowned the board. After which, while I was preparing for my return to Berlin, I received a meſſage from col. Forcade, to acquaint me that the prince of Pruſſia deſired me to ſup with him, at half an hour paſt ſix, and that he would preſent me to his royal highneſs. This great and unexpected honour ſomewhat embarraſſed me, as it was my full intention to get to Berlin that evening, time enough to go to the *Accademia*, or concert, to which I had been invited, and which, I had been told, would be made as brilliant in performance as poſſible, on my account; but the fear of not appearing ſufficiently ſenſible of the prince's condeſcenſion, and indeed of not executing properly the commiſſion which I had undertaken concerning the books, determined me to ſtay.

At half an hour paſt ſix in the evening, I therefore went to the palace of

the prince royal, where I expected to hear muſic; but cards, and converſation, filled up the time, till ſupper. At my firſt entrance, I had the honour of being preſented to his princeſs, who is fair, rather tall, and poſſeſſed of that pleaſing degree of plumpneſs, which the French call *l'embonpoint charmant*: with a perſon infinitely leſs agreeable than falls to the ſhare of this princeſs, her uncommonly gracious and condeſcending addreſs and manner would captivate every one whom ſhe honours with her notice.

Her royal highneſs had heard that I had been with Lord Marſhal, and that I was attached to muſic; and upon theſe ſubjects ſhe politely dwelt a conſiderable time. She plays the harpſichord well herſelf, as I was aſſured, and was very curious and converſible about muſic: even while at cards, ſhe condeſcended to addreſs herſelf to me very frequently, and at laſt aſked me if I had known her brother, when he was in England?—I

then

then recollected, and not before, that her royal highneſs was a princeſs of Heſſe-Darmſtadt, and ſiſter to that prince of Heſſe-Darmſtadt, who laſt year made the tour of England, and to whom I had had the honour of being preſented in London.

During this time, a young prince of two years of age, and his ſiſter of only a year old, were brought into the card-room to the princeſs their mother; and, not long after, the prince of Pruſſia entered, to whom I had the honour of being preſented. His royal highneſs is tall, and of a manly, plain, natural, and agreeable character. At ſupper, he was ſo gracious as to make me ſit down on his left hand, and to addreſs the diſcourſe to me almoſt the whole evening. He was chearful and open, and ſeemed very well acquainted with the preſent ſtate of the ſeveral countries of Europe, particularly England. Muſic had a conſiderable ſhare in the converſation, and it was not diffi-

cult to diſcover that his royal highneſs is leſs ſtrongly attached to old muſic, and to old maſters, than his majeſty.

BERLIN.

The evening after my return to this city, October 3d, M. Lintner was ſo obliging as to conduct me to a private concert, compoſed of the principal profeſſors, and gentlemen performers of Berlin. It was performed at the apartments of M. Koné, the King of Pruſſia's firſt violin, in one of the fine houſes of the New Town, built by his majeſty.

I here heard a concerto of the late concert-maſter Graun's compoſition, performed by M. Koné, with more force than delicacy; a difficult flute concerto, of Quantz, by M. Lintner, very neatly executed; and a concerto, on the ſame inſtrument, by M. Riedt, of his own compoſition, of which, both the ſtyle and performance, were rather ancient and coarſe; with ſeveral ſymphonies of Haſſe and Graun.

With-

Without farther diſcuſſion of the merits of the ſeveral compoſitions which I heard at this concert, I muſt obſerve, that the muſicians of many parts of Europe, have diſcovered and adopted certain refinements, in the manner of executing even old muſic, which are not yet received in the Berlin ſchool, where *pianos* and *fortes* are but little attended to, and where each performer ſeems trying to ſurpaſs his neighbour, in nothing ſo much as *loudneſs*; a contention which very much reſembles the old naval ſport of running the hoop, in which each ſpitefully ſtrives to act with more force than thoſe around him; for as the chief exertion of the ſailor is to be *felt*, that of the Berlin muſician is to be *heard*.

If I may depend on my own ſenſations, I ſhould imagine, that the muſical performances of this country want *contraſt*; and there ſeems to be not only too many notes in them, but thoſe notes are expreſſed

preſſed with too little attention to the *degree* of force, that the inſtruments, for which they are made are capable of. Sound can only be augmented to a certain degree, beyond that, is *noiſe*. I have elſewhere ſaid, I confeſs, that even *noiſe* is ſometimes ſucceſsfully made, in full pieces; but, when this is attempted, it ſhould be for the ſake of that contraſt and oppoſition of paſſages and muſical phraſes, by which one contributes to the effect of another; for, when a piece is executed with ſuch unremitting fury, as I have ſometimes heard, it ceaſes to be muſic; and, inſtead of a part, the whole deſerves no other appellation than that of *noiſe*.

At this concert I met with M. Rück, formerly muſician to prince Henry, his Pruſſian majeſty's brother. This performer viſited England during the laſt war, at which time I frequently heard him play the ſolos of Benda, on the violin, with great feeling and expreſſion; he has

has ſince relinquiſhed muſic, as a profeſſion, but, as a *dilettante*, he has not been idle; he has a ſtrong hand on the violin, with great knowledge of the finger-board; and has compoſed ſeveral concertos, ſolos, and ſymphonies, in a pleaſing and brilliant ſtyle; but ſo *modern*, that, at Berlin, he is regarded as a heretic. I went home with him from the concert, and accompanied him in a great number of his own pieces.

Sunday 4th. This morning I was viſited by M. Agricola, M. Reidt, the German flute-player, who has been more than twenty years in the ſervice of his Pruſſian majeſty, and M. Schüler, a *dilettante* of great merit, and intelligence in muſical matters.

M. Agricola was ſo obliging as to go with me to St. Peter's church, which has the largeſt organ, and the beſt organiſt in Berlin; this inſtrument was begun in the time, and at the expence of the late king, and was intended to be the largeſt

in

in the world. Since the death of this prince it has remained unfiniſhed, as his preſent majeſty's zeal for the church has not hitherto inclined him to complete it, after the original plan. The organ is placed over the pulpit; this inſtrument was to have contained 150 ſtops, and to have had ſix ſets of keys, beſides pedals; at preſent, its whole contents are 50 ſtops, with three ſets of keys for the hands, and one for the feet; but, even in this diminiſhed ſtate, it is too powerful for the building, and each tone is continued ſo long, by the reverberation, after the hand is taken off, or removed to another, that all is confuſed and indiſtinct.

M. Bertuch, the organiſt, however, is a good player; he has a ſtrong hand, and great knowledge of the inſtrument. After playing extempore, a very maſterly introduction, he executed a moſt learned and difficult double *fugue*, compoſed by old Bach, expreſly for the uſe of organs with pedals.

In

In the church of St. Mary, there is a fine organ, built by Wagner; M. Ringk, the organiſt, is much eſteemed as a performer of extempore *fugues*, though he is poſſeſſed of leſs brilliancy of finger than the organiſt of St. Peter.

I had this afternoon the pleaſure of another conference with M. Marpurg. It was a mortifying circumſtance to me, that the multiplicity and variety of my equiries in this city, and the little time allotted me for making them, prevented me from more frequently enjoying the converſation of this gentleman, whoſe learning and intelligence, on the ſubject of muſic, are equally extenſive and profound.

Upon quitting M. Marpurg, I made a ſecond viſit to mademoiſelle Schmeling, who favoured me with ſeveral ſongs of uncommon rapidity, and compaſs; her powers, in theſe particulars, are truely aſtoniſhing; but ſhe is frequently compelled to abuſe theſe powers by the airs

that

that are given her to execute, in which ſhe has paſſages, that degrade the voice into an inſtrument, indeed, often ſuch as a player of taſte would be aſhamed to execute upon any inſtrument.

Breaking a common chord into common *arpeggios* and paſſages of no meaning, ſuch as may be ſeen in the ſecond *allegro* of Corelli's third ſolo, does not ſeem to me an employment that reflects much honour, either upon a compoſer, or performer.

There was ſtill a little want of brightneſs in the middle of mad^lle^ Schmeling's voice; and I can imagine it poſſible for her ſtill to improve in ſinging *adagios*, though not in the execution of *allegros*. She does not ſeem, at preſent, to be placed in the beſt ſchool for advancement in taſte, expreſſion, and high finiſhing; for, beſides the partiality of the king, to particular compoſitions, the principal men ſingers of this opera are not now at their beſt period; and, if they were, variety is

perhaps

perhaps more neceſſary to awaken genius, and ferment the latent ſeeds of taſte in a young performer, than the example of a few individuals, which inſpires no other rage than that of mere *imitation*. If mademoiſelle Schmeling were to go to Italy, ſhe would not perhaps meet with greater powers than her own, in any *one* performer; but, by adopting the peculiar excellencies of *many* performers, of different ſchools, and talents, her ſtyle, like the Venus of Apelles, would be an aggregate of all that is exquiſite and beautiful.

At the houſe of mademoiſelle Schmeling, I heard this morning M. Mara execute, with great abilities, ſeveral pieces on the Violoncello *; he is a young man, and the ſon of a performer of the ſame name, and upon the ſame inſtru-

* Soon after I left Berlin, he was married to mademoiſelle Schmeling, who now ſigns herſelf, Mara, *Née*, Schmeling.

ment, whoſe talents have been much celebrated in Germany.

October 5. I this morning viſited M. Sulzer, member of the royal academy of gentlemen at Berlin; he is author of ſeveral works in literature, which are much eſteemed. This gentleman is particularly attached to muſic, and has been very diffuſe upon it in his *Theory of Polite Arts*, where he has manifeſted great taſte and refinement, as well as depth and learning, in his manner of treating ſeveral of the muſical articles; this work is written in the form of a dictionary, of which only the firſt volume, extending from the letter A to I, is, as yet, publiſhed; however, the ſecond volume, which will complete the deſign, is in great forwardneſs.

We had a long muſical conference together; and I found him to be, not only well-read in books concerning muſic, but, an ingenious and refined thinker, on the ſubject.

M. Schüler,

M. Schüler, the *dilettante*, whom I mentioned before, and who had been ſo obliging, as to introduce me to this gentleman, conducted me afterwards to M. Kirnberger, a maſter whom I was very deſirous to ſee, as I was well acquainted with many of his compoſitions, and had heard much of his muſical controverſies.

John Philip Kirnberger, was born in 1721, at Saalfeld, in Thuringia, a province of Saxony; at the age of eighteen, he went to Leipſic, where he ſtudied under Sebaſtian Bach, till 1741, when he went into Poland, where he was admitted into the ſervice of ſeveral Poliſh princes; and afterwards, appointed director of the muſic at a convent. In 1751 he went to Dreſden, where he ſtudied the violin under Fickler, and ſome time after, entered into the ſervice of the king of Pruſſia, as a performer on that inſtrument; at preſent, he is court muſician to her royal highneſs, princeſs Amelia of Pruſſia. The harpſichord, which was his firſt,

is likewiſe his beſt inſtrument; and his compoſitions for that, and for the organ, are very numerous, as well as his polemical and theoretical writings. Beſides theſe publications, he has been editor of four collections of harpſichord pieces, which include ſeveral of his own; and of all theſe, he has marked the fingering, according to the rules of C. P. E. Bach.

He played at my requeſt upon a clavichord, during my viſit, ſome of his *fugues* and church muſic, which are very learned and curious; he likewiſe preſented me with a copy of his *muſical iaſtitutes*, and a ſhort diſſertation upon *temperament*, which he has lately publiſhed *, as well as of ſeveral manuſcript compoſitions.

After this he had the complaiſance to go with me to the houſe of Hildebrand, the beſt maker of harpſichords, and piano-

* The German title is, Conſtruction der gleichſchwebenden Temperatur, Berlin, gedruckt bey Fried. Willh. Birnſtiel.

fortes,

fortes, in Berlin: here M. Kirnberger played again, and diſcovered great ſtrength of hand, as well as knowledge in harmony and modulation.

I was perhaps, the more flattered by the kindneſs and compliance of this ingenious profeſſor, from his character, which is grave and auſtere; he is ſaid to be ſoured by oppoſition and diſappointment; his preſent inclination leads him to mathematical ſtudies, and to the theory of muſic, more than the practice, in which he has ſuch great abilities; and in his late writings, he appears to be more ambitious of the character of an algebraiſt, than of a muſician of genius.

This afternoon I went to M. Marpurg for the laſt time, who was ſo obliging, on this occaſion, as to throw out all the temptations which he could ſuggeſt, in order to keep me longer in Berlin; but my want of time rendered me inflexible; however, he kindly undertook to procure and tranſmit to me ſeveral intereſting

particulars relative to the hiſtory of German muſic and muſicians, and furniſhed me with the deſcription of a machine for writing down extempore pieces of muſic, commonly called voluntaries, of which I had been long in ſearch.

To fix ſuch fleeting ſounds as are generated in the wild moments of enthuſiaſm, while "bright-eyed fancy——

"Scatters from her pictured urn,
"Thoughts, that breathe, and *notes*, that burn."

would be giving permanence to ideas which reflection can never find, nor memory retain.

I had been told, upon mentioning ſuch a machine, among muſical *deſiderata*, to counſellor Reiffenſtein, at Rome, that one had been conſtructed at Berlin; and, upon my arrival here, this intereſting piece of mechaniſm was among the firſt objects of my enquiry. I was told, indeed, that ſuch a one had been completed to the ſatisfaction of the principal muſicians of Berlin, but that it was

ſoon

ſoon neglected and thrown aſide; and not long ſince, a fire happening in a houſe belonging to the royal academy where it was depoſited, this ingenious piece of mechaniſm was burnt, and has never ſince been renewed.

Before I ſpeak further concerning the machine in queſtion, I muſt inform my readers, that the firſt idea of ſuch a contrivance being practicable, was ſuggeſted to the Royal Society of London, in a paper written by the late rev. Mr. Creed, and ſent to the preſident, 1747, under the following title:

A demonſtration of the poſſibility of making a machine *that ſhall write* extempore voluntaries, *or other pieces of muſic, as faſt as any maſter ſhall be able to play them, upon an organ, harpſichord, &c. and that in a character more natural and intelligible, and more expreſſive of all the varieties thoſe inſtruments are capable of exhibiting, than the character now in uſe.*

This paper was publiſhed the ſame year, in The Philoſophical Tranſactions, N° 183, and, afterwards, in Martyn's Abridgment, vol. x. p. 266; and the author's idea always appeared to me ſo feaſible, that I have long wondered at its not having been executed by ſome ingenious Engliſh mechanic.

The firſt mention that I can find to have been made at Berlin, of ſuch a contrivance, was in 1752, in a printed *Weekly Account of the moſt remarkable Diſcoverics in Nature and Science.* In 1753, an ample deſcription of ſuch a machine appeared in the ſame weekly publication: and here, in an elaborate preface, the author points out the great want of ſuch a piece of mechaniſm, its utility, and properties; and concludes with ſaying, that this machine, ſo big with advantages to muſic and muſicians, is the *particular invention,* beſondere Erfindung, of M. Unger.

The deſcription preceded the execution ſome time. The invention was here

here only recommended to the public, and offered to be completed, and applied to a keyed inſtrument, at a ſmall expence. It was M. Hohlfeld, who afterwards conſtructed the machine, and rendered it ſo perfect, that I was aſſured, by a great performer, who tried it upon a clavichord, that there was nothing in muſic which it could not expreſs, except *tempo rubato.*

The deſcription of the Berlin machine, ſo much reſembles that propoſed by M. Creed, that I ſhall not inſert it here, but refer my reader to the Philoſophical Tranſactions, where he will find that the machine was to conſiſt of two cylinders, which were to be moved by clock-work, at the rate of an inch in a ſecond of time; one of theſe was to furniſh paper, and the other was to receive it when marked by pins, or pencils, fixed at the ends of the ſeveral keys of the inſtrument, to which the machine was applied. The paper was to be previouſly

pre-

prepared with red lines, which were to fall under their reſpective pencils.

The chief difficulties in the execution, which have occurred to Engliſh mechanics, with whom I have converſed on the ſubject, were, the preparation of the paper for receiving the marks made by the keys; and the kind of inſtrument which was to ſerve as a pencil, and which, if hard and pointed, would, in the *forte* parts, tear the paper; and if ſoft, would not only be liable to break when uſed with violence, but would be worn unequally, and want frequent cutting.

In the Berlin machine, the pencils were approximated according to Mr. Creed's idea, and made to terminate in a very narrow compaſs, ſo that paper of an uncommon ſize was not requiſite; but it was *not* found neceſſary to prepare the paper, as propoſed in the Philoſophical Tranſactions; for the degree of gravity, or acuteneſs, of each ſound, was aſcertained by a ruler applied to the marked paper, when taken off the cylinder.

I ſhall make no farther obſervations upon this ſubject, at preſent, except that though M. Unger ſeems to loſe the honour of the *invention*, by Mr. Creed's more early publication of it; yet, that of the *execution* will wholly remain with M. Hohlfeld, till ſome Engliſhman ſhall participate it with him, by a like fortunate completion of the diſcovery of his countryman, Mr. Creed,

When I quitted M. Marpurg, I went to a concert, at the houſe of baron Seidlitz, one of his Pruſſian majeſty's miniſters, where I had the honour of being introduced by M. Joſ. Benda. The baron is his ſcholar, and played a concerto, by M. Fran. Benda, reaſonably well, for a *dillettante*. M. Grauel, a violoncello performer in the King's band, played a concerto; it was but ordinary muſic; however, it was well executed, though in the old manner, with the hand under the bow. After this, M. Joſeph Benda played

played one of his brother's concertos very neatly, with a good tone, and true intonation. This piece had no other fault, than that of being too long, which is ever the caſe here, in every ſpecies of compoſition, where each movement is ſo protracted, that attention can never be kept awake to the end.

I found, upon enquiry, that the Currend-Schüler, or chorus of children, who ſing about the ſtreets, ſtill ſubſiſts in Berlin; they are furniſhed with a grey uniform and cloaks, and are twenty-four in number. The money which they collect is divided among them.

At the college of Cologn, in this city, the children are taught reading, writing, and *ſinging*: as are the children of the ſoldiers, at the garriſon church.

In moſt parts of Germany, where the proteſtant religion is eſtabliſhed, each pariſh has a cantor to teach ſinging, and to direct the chorus.

Though

Though *cantor* is a general appellation for a ſinger, it is in a particular manner applied, in this country, to the perſon who has the direction of ſinging the pſalms and hymns in pariſh churches. He is precentor, or leader of the pſalm, which he likewiſe ends, by ſinging the laſt word of every line: ſo that he may be called the *alpha* and *omega* of ſacred ſong.

The cantor, who is likewiſe frequently ſchool-maſter, beſides having a good voice, ſhould neceſſarily underſtand counterpoint; if not in a high degree, at leaſt ſufficiently to correct ſuch errors as may have crept into compoſitions, through the ignorance or careleſſneſs of tranſcribers. He ſhould likewiſe be able to make an accurate ſcore, and from the ſcore to figure the baſe, in ſuch a manner as to include all the accidents of modulation. "Without theſe qualifications," ſays M. Walther, in his Muſical Lexicon, "as a "German organiſt is not gifted with "uni-

" univerſal knowledge, no perfect har-
" mony can be hoped."

In the market-towns and villages of Thuringia, in Saxony, where two perſons are uſually employed in a ſchool, he who directs the muſic in the choir, or leads the pſalm or chorus, is called *rector*, or ſchool-maſter, and the organiſt is commonly *cantor*.

The Italian comic operas at Berlin are performed at the expence of the King, for which two women, and three men ſingers, are in ſalary. The inſtrumental performers are drawn from his majeſty's band, as are the dancers, from his ſerious opera; the ſingers, male and female, reſide at Potſdam. Theſe operas are performed at no fixed time, but depend upon the King's pleaſure to command them, in one of the theatres of his palaces, at Potſdam, Berlin, or Charlottenburg.

The Queen, and the princeſs dowager of Pruſſia, frequently give concerts at Berlin, to which the entrance is open and

and general. At theſe performances, the principal ſingers of the opera, and muſicians of his majeſty's band, are employed.

In aſſemblies, except minuets, the dances are almoſt conſtantly Engliſh; the Polonoiſe, ſo much in vogue formerly, are now no longer practiſed, but they ſtill, ſome times, make uſe of French dances.

The night watch here, conſiſts of a certain number of armed men, who are diſtributed in the ſeveral ſtreets, throughout the city. They cry the hour in a kind of *chant*, with the ſound of a horn, which is likewiſe the cuſtom throughout Germany.

Among the principal muſicians of Berlin, I have not yet mentioned M. Charles Faſch, chamber-muſician to the King, and ſon of the celebrated chapel-maſter of that name. In our ſeveral attempts to meet each other at Berlin, I was always unfortunate; and his waiting time at Potſdam coming

coming on, jnſt when I quitted that city, I was not ſo happy as to hear him play: but, if I may judge by his reputation, and by his compoſitions for the harpſichord, in which the greateſt fire and delicacy are united, he muſt be an excellent performer.

M. Schale is likewiſe an organiſt and harpſichord-player of reputation in Berlin, whom I was not ſo fortunate as to hear.

M. Reidt, the performer on the flute, mentioned before, is deſcended from Engliſh parents; he is regarded as a learned muſician; but his ſtyle of compoſition and performance, is dry and unintereſting; he is author of *a Treatiſe upon muſical Intervals*, which has been celebrated in its day; it is full of calculations, which are uſeleſs to men of ſcience, and which men of refinement and genius will never ſubmit to ſtudy. It is, indeed, a ſpecies of learning, among muſicians, which is apt to degenerate

nerate into pedantry; and it is ſomewhat remarkable, that from all the learned and operoſe calculations of profeſſed mathematicians, not a ſingle piece of practical muſic has ever been produced, that is ſupportable to the ear of perſons of taſte; ſo true it is, that the operations of cool and deliberate reflection, have leſs power over our feelings, than thoſe of paſſion and enthuſiaſm.

Muſical controverſies in Berlin have been carried on with more heat and animoſity than elſewhere; indeed there are more critics and theoriſts in this city, than practitioners; which has not, perhaps, either refined the taſte, or fed the fancy of the performers.

I muſt not quit Berlin without a more particular mention of the two Grauns, than I have hitherto had occaſion to make; perhaps, in ſpeaking of theſe compoſers, the faireſt way would be to give the reader two characters of each, the one, that of their partiſans and admirers in

Berlin, and the other, drawn from the unbiaſſed judgment of thoſe whom neither habit nor authority have influenced, but who examine their productions, with as little prejudice as they would thoſe of anonymous compoſers.

The works of the chapel-maſter Graun, are very numerous; before his arrival at Berlin, he ſet three or four operas in the German language at Brunſwick, but the words were bad, and it is not fair to judge of his genius by thoſe early productions.

He compoſed for the Berlin theatre, in the ſpace of fourteen years, from 1742 to 1756, twenty-ſeven Italian operas; and for the church, a *Te Deum*, and a *Paſſione*, beſides miſcellaneous productions of leſs importance, as odes and cantatas, with the overture and recitatives of the paſtoral opera of Galatea, of which his majeſty, Quantz, and Nichelman, ſet the ſongs.

This

This compoſer died at Berlin 1759, at which time innumerable poems and panegyrics were written to his memory. Among the *critical Letters concerning Muſic*, publiſhed by M. Marpurg, there is an addreſs to M. Freid. Wilhelm Zachariä, the celebrated poet and muſician of Brunſwick, recommending the death of Graun to his muſe. No great ſtreſs can be laid on panegyrics; however, there are few of Graun's admirers, who are not ready to burn with fire and faggot all thoſe who dare to doubt of this author's veracity.

"Graun, the brighteſt ornament of "the German muſe, the noble maſter "of ſweet melody, is now no more! "creator of his own taſte, he ſpoke not, "but to our hearts; tender, ſoft, com- "paſſionate, elevated, pompous, and "terrible, by turns;—he could force "tears of admiration from us, at his "pleaſure; an artiſt, who made no other

" uſe of art, than to imitate nature, in " the moſt pleaſing, and expreſſive " manner; each ſtroke of his pencil " was equally perfect, full of invention, " and of new ideas, his genius was in- " exhauſtible. The model of ſacred mu- " ſic, and in the theatre inimitable! a " man who commanded our affections, " not only by his talents, but by his " virtues, of friendſhip, probity, and " patriotiſm; no man was ever ſo uni- " verſally lamented by the whole nation, " from the king, to the loweſt of his " ſubjects *."

Now, to reverſe the medal; it is denied, by the other party, that Graun was the creator of his own taſte, which is the taſte of Vinci; they deny, that he is ever pompous or terrible, but ſay, that an even tenor runs through all his works, which never reach the ſublime, though

* Kritiſche Briefe über die Tonkunſt. I. Band. Berlin 1760.

the

the tender and graceful are frequently found in them; they are equally unwilling to ſubſcribe to his great invention, or the originality of his ideas; and think that ſtill more perfect models of ſacred muſic may be found in the choruſſes of Handel, and the airs and duos of Pergoleſe and Jomelli: nor can they well comprehend, how that compoſer can be called *inimitable*, who is himſelf an *imitator*.

The concert-maſter, John Gottlib Graun, brother to the opera-compoſer, his admirers ſay, "was one of the greateſt performers on the violin of his time, and moſt aſſuredly, a compoſer of the firſt rank; his overtures and ſymphonies are majeſtic, and his concertos are maſterpieces, particularly thoſe for two violins, in which he has united the moſt agreeable melody, with all the learning that the art of counter-point can boaſt; he has likewiſe frequently ſet the *Salve Regina*, and compoſed maſſes, which are rendered

grand and noble by ſimplicity and good melody, even in the moſt laboured parts."

But leſs quarter is granted to his maſter, by the admirers of more modern muſic, than to his brother; they often find his overtures and ſymphonies too like thoſe of Lully, and too full of notes to produce any other effect, when played at Berlin, than that of ſtunning the hearers; and in his concertos and church muſic, when that is not the caſe, the length of each movement is more immoderate, than Chriſtian patience can endure.

Perhaps the truth may lie between theſe two opinions; and with reſpect to the chapel-maſter Graun, it ſhould be remembered, that he was ſeldom allowed to follow the bent of his own genius.

It was not at firſt my intention to detain my reader ſo long in Berlin, and its environs; but the muſical performances in his Pruſſian majeſty's dominions, have been ſo much celebrated during his reign, that

that they merited a particular inveſtigation; it is now, however, time to ſum up the evidence, and it would be the higheſt injuſtice to deny, that Berlin has long had, and ſtill has, a great number of *individuals* among the muſical profeſſors, whoſe abilities are great and ſtriking; but with reſpect to the *general* and *national* ſtyle of compoſition and performance,, it ſeems at preſent, to be formed ſo much upon *one model*, that it precludes all invention and genius. Perhaps, it would be equally rational to ſuppoſe, that the blood of a Quantz or a Graun, if injected into the veins of another compoſer, would circulate better than his own, as to imagine, that *their* ideas and thoughts, when he has adopted them, will ſuit him better than thoſe which he has received from nature.

Of all the muſicians which have been in the ſervice of Pruſſia, for more than thirty years, Carl. P. E. Bach, and Francis Benda, have, perhaps, been the only

two, who dared to have a ſtyle of their own; the reſt are imitators; even Quantz and Graun, who have been ſo much imitated, formed themſelves upon the works of Vinci and Vivaldi. M. Quantz is an intelligent man, and talks well concerning muſic; but talking and compoſing are different things; when he wrote his book, more than twenty years ago, his opinions were enlarged and liberal, which is not the caſe at preſent; and Graun's compoſitions of thirty years ago, were elegant and ſimple, as he was among the firſt Germans to quit fugue and laboured contrivances, and to allow, that ſuch a thing as melody exiſted, which, harmony ſhould ſupport, not ſuffocate; but though the world is ever rolling on, moſt of the Berlin muſicians, defeating its motion, have long contrived to ſtand ſtill.

Upon the whole, my expectations from Berlin were not quite anſwered, as I did not find that the ſtyle of compoſition, or manner of execution, to which his

Pruſſian

Pruſſian majeſty has attached himſelf, fulfilled my ideas of perfection Here, as elſewhere, I ſpeak according to my own feelings: however, it would be preſumption in me to oppoſe my ſingle judgment to that of ſo enlightened a prince; if, luckily, mine were not the opinion of the greateſt part of Europe; for, ſhould it be allowed, that his Pruſſian majeſty has fixed upon the Auguſtan age of muſic, it does not appear that he has placed his favour upon the beſt compoſers of that age. Vinci, Pergoleſe, Leo, Feo, Handel, and many others, who flouriſhed in the beſt times of Graun and Quantz, I think ſuperiour to them in taſte and genius. Of his majeſty's two favourites, the one is languid, and the other frequently common and inſipid,— and yet, their names are *religion* at Berlin, and more ſworn by, than thoſe of Luther and Calvin.

There are, however, ſchiſms in this city, as elſewhere; but heretics are obliged

liged to keep their opinions to themſelves, while thoſe of the eſtabliſhment may ſpeak out: for though a univerſal toleration prevails here, as to different ſects of chriſtians, yet, in muſic, whoever dares to profeſs any other tenets than thoſe of Graun and Quantz, is ſure to be perſecuted.

Hence, the muſic of this country is more truly German than that of any other part of the empire; for though there are conſtantly Italian operas here, in carnival time, his Pruſſian majeſty will ſuffer none to be performed but thoſe of Graun, Agricola, or Haſſe, and of this laſt, and beſt, but very few. And, in the opera houſe, as in the field, his majeſty is ſuch a rigid diſciplinarian, that if a miſtake is made in a ſingle movement or evolution, he immediately marks, and rebukes the offender; and if any of his Italian troops dare to deviate from ſtrict diſcipline, by adding, altering, or diminiſhing a ſingle paſſage in the parts they

they have to perform, an order is ſent, *de par le Roi*, for them to adhere ſtrictly to the notes written by the compoſer, at their peril. This, when compoſitions are good, and a ſinger is licentious, may be an excellent method; but certainly ſhuts out all taſte and refinement. So that muſic is truly ſtationary in this country, his majeſty allowing no more liberty in that, than he does in civil matters of government: not contented with being ſole monarch of the lives, fortunes, and buſineſs of his ſubjects, he even preſcribes rules to their moſt innocent pleaſures.

HAMBURG.

After the numberleſs queſtions and vexatious taxes to which myſelf and baggage had been ſubjected in paſſing through the deſpotic ſtates of Germany, it was a very agreeable and unexpected circumſtance to me to find the entrance into this city free from examination, or cuſtom-

houſe embarraſſments, the name only of a traveller being demanded at the gates. The ſtreets are ill built, ill paved and narnow, but crowded with people who ſeem occupied with their own concerns; and there is an air of chearfulneſs, induſtry, plenty, and liberty, in the inhabitants of this place, ſeldom to be ſeen in other parts of Germany.

The city of Hamburg has long been famous for its operas, and it ſeems, from Mattheſon's liſt of them in his *Muſical Patriot*, that thoſe performed there, during the latter end of the laſt century, and the beginning of this, exceeded, in number, thoſe of every other city in the German empire.

The firſt muſical drama, to be found in the annals of the Hamburg ſtage, is *Orontes*, ſet by the chapel-maſter, Theil, 1678; but this, and moſt of the operas performed here till the beginning of the preſent century, were in the German language.

The

The compoſitions of Keiſer, Mattheſon, Handel, and Telemann, for this theatre, are the moſt renowned; of Keiſer, ſome account has been already given, vol. I. p. 350, to which I ſhall only add, that he compoſed a hundred and ſeven operas, chiefly for the Hamburg ſtage; that he was born in 1673, and died 1739.

Of Mattheſon, it will be neceſſary to be ſomewhat more particular, as he was not only a native of Hamburg, but one who long figured there in the triple character of ſinger, compoſer, and theoriſt. It was his boaſt, before his death, in 1764, at the age of eighty-two, that he had printed as many books, on the ſubject of muſic, as he had lived years; and that he ſhould leave to his executors an equal number, in manuſcript, for the uſe of poſterity.

In 1761, he publiſhed a tranſlation of the Life of Handel, from the Engliſh, with additions and remarks, which are neither

neither very candid nor liberal. But how ſhould the author of that book expect quarter from him, in which it is aſſerted, that "Mattheſon was no great ſinger, and only "employed occaſionally." In refutation of which he aſſures us, that he conſtantly ſung the principal part in the Hamburg operas, during fifteen years, and with ſuch ſucceſs, that he could command the paſſions of his audience, by exciting in them, at his pleaſure, joy, grief, hope, and fear. And who ſhall venture to doubt of his having poſſeſſed theſe powers, when their effects are thus atteſted *by himſelf?*

Indeed, this author was not only captious and minute, in his criticiſms upon the writers under his conſideration, but perpetually quarrelling with his readers: however, he was diligent in finding, and exact in ſtating facts.

Whoever wiſhes to be acquainted with the particulars of Handel's younger years, before his arrival in England, or journey

ney into Italy, will find them in the writings of M. Mattheſon: indeed, tradition has preſerved ſo many aneceotes concerning Handel's performance at Hamburg, that many muſical people there, who came into the world too late to hear him, think they have been born in vain.

It was in this city that Handel began his career, as a compoſer, though, upon his firſt arrival, he was only employed in the orcheſtra, as a performer on the violin, upon which he played the ſecond *ripieno* part.

He then pretended to know nothing though he uſed to be very arch, and had always, ſays M. Mattheſon, a dry way of making the graveſt people laugh without ever laughing himſelf; it was upon occaſion of the harpſichord player at the opera happening to be abſent, that he was firſt perſuaded to take his place; but he then ſhewed himſelf to be a great maſter, to the aſtoniſhment of every one, except Mattheſon, who had accidentally

met

met with him at an organ in one of the Hamburg churches in 1703; at which time, he was nineteen, and Mattheſon twenty-two years of age.

After this he uſed frequently to dine with Mattheſon, at the houſe of his father, and he then, according to his own confeſſion obtained, from Handel, a knowledge in modulation, and a method of combining ſounds, which no one elſe could teach him. Theſe young performers had at this time frequent conteſts together, for pre-eminence on keyed inſtruments; and in their ſeveral trials Handel had conſtantly the advantage on the organ, though Mattheſon ſometimes was thought to equal him on the harpſichord.

Upon a vacancy in an organiſt's place at Lubec, they travelled thither together, and in the wagon compoſed ſeveral double *fugues, da mente*, ſays Mattheſon, not *da penna*. Buxtehude was then at Lubec, and an admirable organ-player; however,

ever, Handel's powers on that inſtrument aſtoniſhed even thoſe who were accuſtomed to hear that great performer.

Handel and Mattheſon were prevented from becoming candidates for the place of organiſt at Lubec, by a condition that was annexed to the obtaining that office, which was no other than to take with it, a wife whom their conſtituents were to nominate; but thinking this too great an honour, they precipitately retreated to Hamburg.

About this time was performed there an opera compoſed by Mattheſon, called Cleopatra, in which he acted the part of Anthony himſelf, and Handel played the harpſichord; but Mattheſon being accuſtomed, upon the death of Anthony, which happens early in the piece, to take the harpſichord, in the character of compoſer, Handel refuſed to indulge his vanity, by relinquiſhing to him this poſt; which occaſioned ſo violent a quarrel between them, that

at going out of the houſe, Mattheſon gave him a ſlap on the face, upon which both immediately drew their ſwords, and a duel enſued, in the market-place, before the door of the opera-houſe: luckily, the ſword of Mattheſon was broke againſt a metal button upon Handel's coat, which put an end to the combat, and they were ſoon after reconciled.

Such is the account, which, long before the death of Handel, Mattheſon himſelf publiſhed *, concerning the difference that happened between them, during their youth, at Hamburg.

Handel remained five or ſix years in this city, and compoſed here, in 1705, his firſt opera of *Almira*, which being greatly approved, he next year produced his ſecond opera of *Nero*. From this time, till 1708, when he ſet two other operas, *Florino*, and *Daphne*, he furniſhed nothing for the ſtage, though he com-

* Grundlage einer Ehren Pforte. Hamburg, 1740.

poſed

poſed harpſichord pieces, ſingle ſongs, and cantatas innumerable; but, according to Mattheſon, who is not addicted to flattery, without taſte or delicacy, though excellent with reſpect to harmony: indeed, during the laſt century, harmony was ſo much attended to by compoſers, that melody was utterly neglected.

During his reſidence at Hamburg, Mattheſon allows, that Handel improved his ſtyle greatly, by his conſtant attendance at the opera, and ſays, that he was even more powerful upon the organ, in extempore fugues, and counterpoint, than the famous Kuhnau of Leipſic, who was, at this time regarded as a prodigy.

Telemann, born at Magdeburg, in 1681, ſucceded Keiſer as opera compoſer at Hamburg, for which city he produced thirty-five operas. His compoſitions for the church and chamber, are ſaid to be more numerous than thoſe of Aleſ. Scarlatti; in the year 1740 his overtures amounted to ſix hundred. This

author, like the painter Raphael, had a firſt and ſecond *manner*, which were extremely different from each other. In the firſt, he was hard, ſtiff, dry, and inelegant; in the ſecond, all that was pleaſing, graceful, and refined. This varied and voluminous compoſer, died at Hamburg, 1767, in the eighty-ſixth year of his age.

And now, having diſpatched the four principal muſicians of paſt times, whoſe works have been the delight and ornament of this city, I ſhall proceed to give an account of what it contains moſt remarkable in muſic at preſent.

The firſt viſit I made in this city, was to my worthy friend and correſpondent, M. Ebeling with whoſe converſation I was now as much captivated, as I had been before by his letters. As this gentleman had been previouſly apprized of my intention to take Hamburg into my tour, and was a perfect judge of the nature of my enquiries, he had collected all

his

his muſical curioſities, of which he is in poſſeſſion of a great number, and laid them ready for my inſpection.

Though this city has been ſo famous for its opera in times paſt, it is a ſpecies of exhibition that has been diſcontinued here for ſome years. Indeed, I ſaw no ſerious opera while I was in Germany. But this drama being uſually ſupplied by Italians, I did not regard it as the principal object of my preſent tour, which was to enquire after muſic, and muſicians, purely German.

Hamburg is not, at preſent, poſſeſſed of any muſical profeſſor of great eminence, except M. Carl Philip Emanuel Bach; but he is a legion! I had long contemplated, with the higheſt delight, his elegant and original compoſitions; and they had created in me ſo ſtrong a deſire to ſee, and to hear him, that I wanted no other muſical temptation to viſit this city.

M. Ebeling having been ſo kind, before my arrival, as to communicate to him the tranſlation, which he has done me the honour to make in German, of my Italian Tour, and to acquaint him with my intention of coming to Hamburg, underook to introduce me to him, the morning of my arrival. M. Bach received me very kindly, but ſaid that he was aſhamed to think how ſmall my reward would be, for the trouble I had taken to viſit Hamburg. "You are come here, ſaid he, fifty years too late."

He tried a new *piano forte*, and in a wild, careleſs manner, threw away thoughts and execution upon it, that would have ſet up any one elſe. He deſired me to fix a time for coming again, and ſaid, that he muſt have me for a whole day to himſelf, which would not be half ſufficient for the exchange of our ideas. He offered to accompany me to every church in Hamburg, where a good organ was to be found; ſaid he would look

look out for me ſome old and curious things; and told me at my departure, that there would be ſome poor muſic of his, performed in St. Catharine's church, the next day, which he adviſed me not to hear. His pleaſantry removed all reſtraint without leſſening that reſpect and veneration for him, with which his works had inſpired me at a diſtance.

After quitting M. Bach, I ſpent the reſt of the day in delivering of letters, viewing the town, and in viſiting bookſellers, of which, there is a great number in Hamburg. Among theſe, I muſt make my acknowledgments to M. Bode, an eminent printer and publiſher, and a good muſician, who rendered me many ſervices.

In the evening, M. Ebeling, after ſhewing me part of his excellent collection of muſic and muſical writers, did me the favour of introducing me to M. Buſch, profeſſor of mathematics, at whoſe houſe, and with whoſe family, I ſpent a moſt agreeable evening; which, in-

deed, was productive of no muſical event, or new diſcovery; for I had long been convinced, that there is no harmony more enchanting, than that ariſing from the coincidence of hearts, and accord of ſentiments in ſociety.

M. profeſſor Buſch, and M. Ebeling are at the head of the *academy of commerce*, eſtabliſhed at Hamburg, in 1768, an inſtitution admirably calculated for the education of young perſons, intended for merchants, in the ſeveral parts of the world, where the German, Engliſh, French, Italian, and Dutch languages are required; with which the pupils are taught book-keeping, geography, and even hiſtory, as far as it is connected with the commercial intereſts of the ſeveral inhabitants of the globe *.

* Meſſieurs Buſch and Ebeling are aſſiſted in this undertaking, by nine different maſters, two of whom are experienced merchants, ſkilled in every branch of trade. I viſited the young ſtudents while they were receiving their inſtructions from the

Saturday, 10th October, Dr. Mumſen, an eminent phyſician, as well as a perſon of refined taſte and literature, and the arts, to whom I was honoured with a letter from England, obligingly carried me this morning to the celebrated poet, Klopſtock, who is called, the Milton or Germany. I had the pleaſure of converſing with him, and ſeveral perſons of learning and diſcernment, for a

the ſeveral maſters, and never before ſaw ſo much order, decorum, and application among young perſons, who ſeemed under ſo little reſtraint. The ſociety at preſent is numerous, and conſiſts of young gentlemen from Spain, France, England, Holland, Ruſſia, and different parts of Germany; two years only are required for completing the courſe of their mercantile ſtudies, at the end of which, with a tolerable genius, they will have acquired a ſufficient knowledge in languages and traffic, to be uſefully employed in a compting-houſe. The ſame care that is taken in forming theſe young perſons for commercial concerns, is likewiſe beſtowed in preparing them for the commerce of the world, by rendering them intelligent and amiable members of ſociety; ſeventy pounds a year, includes every expence of lodging, board, and inſtructions.

conſiderable

conſiderable time; during which, many curious ſubjects were ſtarted and diſcuſſed. I am unable to ſpeak of M. Klopſtock's poetical abilities; but it is the opinion of his countrymen, that he has left all other bards far behind him: his Meſſiah, which is but lately finiſhed, is the firſt poem of the Germans, as the Iliad is of the Greeks.

They ſpeak of his odes, as of a *novum atque inauditum ſcribendi genus*; and ſay, "that old Greece and Rome might de- "cide about the force, ſublimity, truth, "and harmony of theſe poems; the "numbers are ſometimes taken from the "Greek; but many are of his own "invention. Klopſtock's merit in the "German language, will be beſt known "to future ages; his odes require a rea- "der of good natural ſenſe, well ac- "quainted with the hiſtory of his own "country, its language, antiquity, and "the harmony of verſe; the more they "are ſtudied, the more they will pleaſe;

they

" they are by many reckoned unintelli-
" gible, merely becauſe they are analo-
" gous to no other ſpecies of writing."

After this viſit, M. Bach accompanied me to St. Catherine's church, where I heard ſome very good muſic, of his compoſition, very ill performed, and to a congregation wholly inattentive. This man was certainly born to write for great performers, and for a refined audience; but he now ſeems to be out of his element. There is a fluctuation in the arts of every city and country where they are cultivated, and this is not a bright period for muſic at Hamburg.

At church, and in the way home, we had a converſation, which was extremely intereſting to me: he told me, that if he was in a place, where his compoſitions could be well executed, and well heard, he ſhould certainly kill himſelf, by exertions to pleaſe. " But
" adieu muſic! now, he ſaid, theſe are
" good people for ſociety, and I enjoy
more

" more tranquility and independence " here, than at a court; after I was " fifty, I gave the thing up, and ſaid " let us eat and drink, for to-morrow " we die! and I am now reconciled to " my ſituation; except indeed, when I " meet with men of taſte and diſcern- " ment, who deſerve better muſic than " we can give them here."

After this, when our converſation turned upon *learned muſic*, he ſpoke irreverently of canons, which, he ſaid, were dry and deſpicable pieces of pedantry, that any one might compoſe, who would ſacrifice his time to them; but it was ever a certain proof to him, of a total want of genius, in any one that was fond of ſuch wretched ſtudies, and unmeaning productions.

He aſked, if I had found many great contra-puntiſts in Italy; and upon my anſwering in the negative, he replied, nay, if you had, it would have been no great matter;

matter; for after counterpoint is well known, many other more eſſential things are wanting to conſtitute a good compoſer. He ſaid, he once wrote word to Haſſe, that he was the greateſt cheat in the world; for in a ſcore of twenty *nominal* parts, he had ſeldom more than three *real* ones in action; but with theſe he produced ſuch divine effects, as muſt never be expected from a crowded ſcore; upon this occaſion I obſerved, that as it is the part of a wiſe man in converſation, to wait for an opportunity of ſaying ſomething to the purpoſe before he ſpeaks; ſo a good compoſer ſhould do in writing accompaniments; and not, like thoſe eternal praters, who have a rage for ſaying ſomething, when there's nothing to be ſaid, ſtun an audience with worſe than unmeaning notes, which deſtroy all melody and expreſſion in muſic; as a large company ſpeaking all at once deſtroys converſation; and inſtead of reaſon, good ſenſe, and good humour, makes

ſocial

ſocial intercourſe conſiſt of nothing but clamour, impertinence, and noiſe: to this he entirely aſſented.

In the evening, M. Ebeling was ſo kind as to collect together all the Hamburg performers and lovers of muſic, he could muſter, in order to treat me with a concert; and M. Bach was there to preſide. I have great reaſon to be thankful for the pains that were taken in order to entertain me on this occaſion. Several of M. Bach's vocal compoſitions were performed, in all which great genius and originality were diſcoverable; though they did not receive the embelliſhments, which ſingers of the firſt claſs might have given to them. M. Bach has ſet to muſic, a *Paſſione*, in the German language, and ſeveral parts of this admirable compoſition were performed this evening. I was particularly delighted with a chorus in it, which for modulation, contrivance, and effects, was at leaſt equal to any one of the beſt

choruſſes

choruſſes in Handel's immortal Meſſiah. A pathetic air, upon the ſubject of St. Peter's weeping, when he heard the cock crow, was ſo truly pathetic as to make almoſt every hearer accompany the ſaint in his tears.

Several ſymphonies and detached airs with an accompanied harpſichord *ſonatina*, conſiſting of a very curious mixture of pathetic and *bravura*, were performed, in which the band had very hard duty, and though they are not in ſuch conſtant practice as to be under exact diſcipline, yet they executed ſeveral very difficult pieces, with a reaſonable degree of accuracy.

I mention M. Bach's vocal and miſcellaneous compoſitions, in order to prove the ductility of his genius; but it is not on theſe that I would reſt his reputation, ſo much as on his productions for his own inſtruments, the clavichord, and *piano forte*, in which he ſtands unrivalled; of theſe I ſhall have occaſion to ſpeak hereafter;

hereafter; as to the reſt, perhaps as good ſongs, choruſſes, and ſymphonies, have been made by others: for though his genius is equal to every thing in muſic, yet he has not had the practice, the experience, nor the ſingers, or orcheſtra, to write for, which others have had before him: however, each candid obſerver and hearer, muſt diſcover, in the ſlighteſt and moſt trivial productions, of every kind, ſome mark of originality in the modulation, accompaniment, or melody, which beſpeak a great and exalted genius.

October 11th. I ſpent this day in a moſt agreeable manner, at the villa of John Hanbury, eſq. in the neighbourhood of Hamburg, where true Engliſh hoſpitality reigns. I was carried thither by Mr. Mathias, his majeſty's Reſident, to whom I had letters, and who countenanced and honoured me with the ſame notice as his majeſty's miniſter's had beſtowed upon me in other parts of Germany.

At

At my return to Hamburg, in the evening, on the Altena ſide of the city, there were ſuch crowds of people walking and ſauntering up and down the road, it being Sunday, that carriages could, with infinite difficulty, approach the gates. It gave me a great idea of the populouſneſs of Hamburg: and, upon enquiry, I was aſſured that it contains 120,000 inhabitants, within the walls, and 80,000 without. The common people were to-day clean, and looked free from want; a ſight not very frequent in the other parts of Europe through which I had lately paſſed.

At night I was carried to a concert, at the houſe of M. Weſtphal, an eminent and worthy muſic-merchant. There was a great deal of company, and the performers, who conſiſted chiefly of *dilettanti*, were very numerous. This kind of concert is uſually more entertaining to the performers than the hearers; however, there were many young muſicians of this

party, who had promiſing hands upon their ſeveral inſtruments, and who, with pains and experience, would become excellent performers. But in theſe meetings, more than others, anarchy is too apt to prevail, unleſs the whole be conducted by an able and reſpectable maſter.

Monday, 12th. This was one of the buſieſt days of my German tour; I ſpent the early part of the morning among the muſical curioſities of my friend M. Ebeling, and the reſt of it, at M. Weſtphal's muſical warehouſe. As M. Weſtphal is in correſpondence with all the great printers and publiſhers of muſic in Europe, his catalogue is not merely local, and confined to Hamburg, or even the German empire; but is general, and that of all Europe: beſides compoſitions that are printed and engraved, he has a great collection of manuſcript muſic, which he diſpoſes of, at a very fair and reaſonable price. I was now unable to examine

half

half the contents of his catalogue, before it was time to go to M. Bach, with whom I was engaged to dine and ſpend the day.

But, previous to the making my readers more intimately acquainted with the talents and character of this excellent muſician, I ſhall preſent them with a few particulars relative to his life, which will be rendered more intereſting, by a liſt of his works, than by his adventures.

If a narration of the ſtill, but ſucceſsful efforts of genius in the cloſet, could render a book equally entertaining with the public tranſactions of the field; the life of a philoſopher, a man of ſcience, or an artiſt, would be read with as much avidity, as that of a Cæſar, or an Alexander.

But though the day, and hour, are carefully conſigned to poſterity, when towns have been ſacked, and armies defeated, yet the exact time is ſeldom enquired,

when diſcoveries the moſt uſeful to human nature have been made, or the greateſt productions of genius conceived.

He would, therefore, be thought a moſt contemptible biographer, who, in the life of a muſician, ſhould circumſtantially relate the year, the day, the hour when, and place where, a particular *ſonata* was compoſed, though, by its excellence, it ſhould bid fair for delighting the lovers of muſic, as long as the preſent ſyſtem of harmony ſhall ſubſiſt.

And yet an hiſtorian will be read with a kind of ſavage ſatisfaction, who in the courſe of events, tells us, when Kouli-kan, or any other tyrant, made diſpoſitions for a battle, in which ſuch carnage enſued, as will make humanity ſhudder with horror, as long as the recital of it ſhall blacken the annals of mankind.

Carl Philip Emanuel Bach, ſecond ſon of Sebaſtian Bach, muſic-director at Leipſic, was born at Weimar, in Upper Saxony, and territory of Thuringia,

1714.

1714. In his youth he ſtudied the law, both at Leipſic, and at Frankfort on the Oder, having been intended for a civilian; but his father diſcovering in him ſuch a ſtrong propenſity to muſic, as would prevent his applying ſufficiently to any other art, indulged his natural inclination, and ſuffered him to make it his profeſſion.

It was at Frankfort upon the Oder that he firſt turned his talents to account, by compoſing and directing the muſic, at the academy, as well as at all other public exhibitions in that city, even while he continued his ſtudies at the univerſity.

In 1738 he went to Berlin, not without expectation that the prince royal of Pruſſia, who was then ſecretly forming a band, would invite him to Ruppin; he was not diſappointed, the fame of his performance ſoon reaching this prince's ears, his royal highneſs ſent for him to his court, and heard him with ſo much

ſatisfaction, that he afterwards frequently commanded his attendance; but from the circumſcribed power of the prince at that time, he did not take him into actual ſervice till his acceſſion to the throne, in 1740, and then M. Bach had alone the honour to accompany his majeſty upon the harpſichord in the firſt flute-piece that he played at Charlottenberg, after he was king.

During his reſidence at Berlin, M. Bach does not ſeem to have enjoyed that degree of favour to which his merit entitled him; for though muſic was extremely cultivated by his Pruſſian majeſty, who ſupported operas with great expence and magnificence, and who had in his ſervice muſicians of the firſt abilities, yet he honoured the ſtyle of Graun and Quantz more with his approbation, than that of any other of his ſervants, who poſſeſſed greater originality and refinement; but his majeſty having early attached himſelf to an inſtrument which, from

from its confined powers, has had leſs good muſic compoſed for it, than any other in common uſe, was unwilling, perhaps, to encourage a boldneſs and variety in compoſition, which his inſtrument would not allow him to participate.

But though Bach's ſtyle did not inſinuate itſelf into the favour it deſerved at the court of Berlin, it has been imitated and adopted by the performers upon keyed inſtruments in every other part of Germany. How he formed his ſtyle, where he acquired all his taſte and refinement, would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only maſter; for that venerable muſician, though unequalled in learning and contrivance, thought it ſo neceſſary to crowd into both hands all the harmony he could graſp, that he muſt inevitably have ſacrificed melody and expreſſion. Had the ſon however choſen a model, it would certainly have been his father, whom he highly reverenced; but

as he has ever diſdained imitation, he muſt have derived from nature alone, thoſe fine feelings, that variety of new ideas, and ſelection of paſſages, which are ſo manifeſt in his compoſitions.

The works which he produced, during his reſidence at Berlin, are ſo numerous, and, in general, ſo unknown in England, that I ſhall ſpecify the principal of them here, for the ſatisfaction of thoſe who may wiſh to procure them.

I. *Six Sonatas for the Harpſichord,* dedicated to the King of Pruſſia. Publiſhed by Schmidt, at Nuremberg, 1742.

II. *Ditto,* dedicated to the duke of Würtemberg, publiſhed the ſame year, and in the ſame city, by Windter Many of his admirers look upon this as the beſt of his works.

III. *Two Trios for Violins, and a Baſe,* with remarks by the author. Printed by d°. In theſe pieces, the compoſer has endeavoured to ſupport a dialogue between two perſons of different characters.

IV. *Three Harpſichord Concertos.* Printed ſeperately, by d°.

V.

V. *An Eſſay on the Art of Playing the Harpſichord*, with examples, on twenty-ſix copper-plates, written in the German language, and printed for the author, 1753.

VI. *Ten Sonatas for the Harpſichord*, printed by Hafner, at Nuremberg, in his Miſcellanies, from 1755, to 1765.

VII. *Two Sonatas for the Harpſichord*, with ſome detached pieces, and a *Fugue*, in Brietkopf's Collection, Leipſic, 1757.

VIII. *Melodies to Gellerts Hymns*, by Winter, at Berlin, 1759.

IX. *Twelve ſhort Pieces for two and three Voices*, in a pocket form. dº.

X. *Six Sonatas, with his own Graces*, book firſt: this work has been printed in London, by the late Mr. Walſh.

XI. *Second Part of* dº. 1761.

XII. *Eſſay upon the Art of Playing the Harpſichord*, vol. II. which treats of accompaniment, and voluntary playing, Berlin, dº.

XIII. *A Collection of Odes* dº.

XIV. *Six Sonatas for the Harpſichord*, dº. 1762.

He has likewiſe compoſed a great number of ſimphonies, many of which have been printed

ſeparately. The whole of his works, include thirty trios for the harpſichord, and other inſtruments; eighteen ſolos, for different inſtruments; twelve ſonatines, of which ſome are for two harpſichords, with accompaniments; forty-nine concertos for the harpſichord; a hundred and ſeventy leſſons for d°. beſides ſmaller pieces, and ſingle fugues.

* * * * * *

It muſt be owned, that the ſtyle of this author is ſo uncommon, that a little habit is neceſſary for the enjoyment of it; Quintilian made a reliſh for the works of Cicero the criterion of a young orator's advancement in his ſtudies; and thoſe of C. P. E. Bach may ſerve as a touchſtone to the taſte and diſcernment of a young muſician. Complaints have been made againſt his pieces, for being *long*, *difficult*, *fantaſtic*, and *far-fetched*. In the firſt particular, he is leſs defenſible than in the reſt; yet the fault will admit of ſome extenuation; for *length*, in a muſical compoſition, is ſo much expected

pected in Germany, that an author is thought barren of ideas, who leaves off till every thing has been ſaid which the ſubject ſuggeſts.

Eaſy and *Difficult*, are relative terms; what is called a hard word by a perſon of no education, may be very familiar to a ſcholar: our author's works are more difficult to *expreſs*, than to *execute*. As to their being *fantaſtical*, and *far-fetched*, the accuſation, if it be juſt, may be ſoftened, by alledging, that his boldeſt ſtrokes, both of melody and modulation, are always conſonant to rule, and ſupported by learning; and that his flights are not the wild ravings of ignorance or madneſs, but the effuſions of cultivated genius. His pieces, therefore, will be found, upon a cloſe examination, to be ſo rich in invention, taſte, and learning, that, with all the faults laid to their charge, each line of them, if wire-drawn, would furniſh more new ideas than can be diſcovered in a whole page of many other compoſitions that have been well received by the public.

Though M. Bach continued near thirty years at Berlin, it cannot be ſuppoſed that he was perfectly contented with his ſituation. A ſtyle of muſic prevailed, totally different from that which he wiſhed to eſtabliſh; his ſalary was inconſiderable, and he ranked below ſeveral that were greatly inferior to him in merit.

Frequent opportunities offered, during this period, for his eſtabliſhing himſelf very advantageouſly elſewhere, ſome of which he wiſhed to accept; but he could not obtain his diſmiſſion: however, his ſalary, after many years ſervices, was augmented.

Indeed as M. Bach was not a ſubject of Pruſſia, it ſeems as if he might have quitted Berlin whenever he pleaſed; but as he had married during his reſidence there, and had iſſue by that marriage, it is ſuppoſed that his wife and children, being all ſubjects of his Pruſſian majeſty, could not retire out of his dominions without his permiſſion.

But

But in 1767, being invited to ſucceed Telemann, as muſic-director at Hamburg, after repeated ſolicitations and petitions, he was allowed to go thither with his family, where he has continued ever ſince.

* * *

When I went to his houſe, I found with him three or four rational, and well-bred perſons, his friends, beſides his own family, conſiſting of Mrs. Bach, his eldeſt ſon, who practiſes the law, and his daughter*. The inſtant I entered, he conducted me up ſtairs, into a large and elegant muſic room, furniſhed with pictures, drawings, and prints of more than a hundred and fifty eminent muſicians: among whom, there are many Engliſhmen, and original portraits, in oil, of his father and grandfather. After I had looked at theſe, M. Bach was ſo obliging as to ſit down to his *Silbermann*

* He has two ſons, the youngeſt of whom ſtudies painting, at the academies of Leipſic and Dreſden.

clavi-

clavichord, and favourite inſtrument, upon which he played three or four of his choiceſt and moſt difficult compoſitions, with the delicacy, preciſion, and ſpirit, for which he is ſo juſtly celebrated among his countrymen. In the pathetic and ſlow movements, whenever he had a long note to expreſs, he abſolutely contrived to produce, from his inſtrument, a cry of ſorrow and complaint, ſuch as can only be effected upon the clavichord, and perhaps by himſelf.

After dinner, which was elegantly ſerved, and chearfully eaten, I prevailed upon him to ſit down again to a clavichord, and he played, with little intermiſſion, till near eleven o'clock at night. During this time, he grew ſo animated and *poſſeſſed*, that he not only played, but looked like one inſpired. His eyes were fixed, his under lip fell, and drops of efferveſcence diſtilled from his countenance. He ſaid, if he were to be ſet to work frequently, in this manner, he

ſhould grow young again. He is now fifty-nine, rather ſhort in ſtature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a chearful and lively diſpoſition.

His performance to-day convinced me of what I had ſuggeſted before from his works; that he is not only one of the greateſt compoſers that ever exiſted, for keyed inſtruments, but the beſt player, in point of *expreſſion*; for others, perhaps, have had as rapid execution: however, he poſſeſſes every ſtyle; though he chiefly confines himſelf to the expreſſive. He is learned, I think, even beyond his father, whenever he pleaſes, and is far before him in variety of modulation; his fugues are alway supon new and curious ſubjects, and treated with great art as well as genius.

He played to me, among many other things, his laſt ſix concertos, lately publiſhed

liſhed by ſubſcription, in which he has ſtudied to be eaſy, frequently I think at the expence of his uſual originality; however, the great muſician appears in every movement, and theſe productions will probably be the better received, for reſembling the muſic of this world more than his former pieces, which ſeem made for another region, or at leaſt another century, when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.

There are ſeveral traits in the characters of the younger Scarlatti and Emanuel Bach, which bear a ſtrong reſemblance. Both were ſons of great and popular compoſers, regarded as ſtandards of perfection by all their cotemporaries, except their own children, who dared to explore new ways to fame. Domenico Scarlatti, half a century ago, hazarded notes of taſte and effect, at which other muſicians have but juſt arrived, and to which the public ear is but lately

lately reconciled; Emanuel Bach, in like manner, ſeems to have outſtript his age.

M. Bach ſhewed me two manuſcript books of his father's compoſition, written on purpoſe for him when he was a boy, containing pieces with a fugue, in all the twenty-four keys, extremely difficult, and generally in five parts, at which he laboured for the firſt years of his life, without remiſſion. He preſented me with ſeveral of his own pieces, and three or four curious ancient books and treatiſes on muſic, out of his father's collection; promiſing, at any diſtant time, to furniſh me with others, if I would only acquaint him by letter, with my wants *.

Tueſday 13th. This morning was entirely employed in viſiting churches, and hearing organs, to which M. Bach was ſo kind as to conduct me. The firſt in-

* Since that time Mr. Bach has obliged me with ſeveral of his own and his father's moſt curious compoſitions.

ſtrument we heard, was at the new church of St. Michael, which is an elegant and magnificent building.

The late Mr. Mattheſon, who was ſecretary of legation many years to the Engliſh Reſident at Hamburg, and who has written ſo many treatiſes on muſic, bequeathed all his poſſeſſions to that republic, on condition that an organ ſhould be built for this church, ſuch as he deſcribed in his will. It has not been long finiſhed, and is, I believe, the largeſt and moſt complete in Europe. It coſt upwards of 4000l. ſterl. was built by Hildebrand, is of thirty-two feet, has four ſets of keys, long compaſs, up to F in altiſſimo, and with the pedals goes down to double double C. The keys are covered with mother of pearl, and tortoiſe-ſhell; the front is curiouſly inlaid, and the caſe richly ornamented, though it is not, I think, of the moſt elegant form.

There are ſixty-four ſtops in this inſtrument, among which the German flute

is compoſed of as many real flutes as there are notes. The other ſtops are good of the kind, and the chorus is the moſt noble that can be imagined; but it is more ſtriking by its force, and the richneſs of the harmony, than by a clear and diſtinct melody, which faſhion makes it neceſſary to load with a crowd of accompaniments in all the German churches. M. Hartmann, a *dilettante*, was ſo obliging as to play on this inſtrument a conſiderable time, in order to let me hear all its powers. M. Bach has ſo long neglected organ-playing, that he ſays he has loſt the uſe of the pedals, which are thought ſo eſſential throughout Germany, that no one can paſs for a player worth hearing, who is unable to uſe them. A ſwell has been attempted in this inſtrument, but with little effect; only three ſtops have been put into it, and the power of *creſcendo* and *diminuendo* is ſo ſmall with them, that if I had not been

told there was a ſwell, I ſhould not have diſcovered it.

M Mattheſon's picture is placed in the front of the organ, and in the front of the gallery there is a fine old faſhioned Latin inſcription, giving an account of his benefaction: this good man had more pedantry and nonſenſe about him, than true genius. In one of his vocal compoſitions for the church, in which the word *rainbow* occurred, he gave himſelf infinite trouble to make the notes of his ſcore form an *arch*. This may ſerve as a ſpecimen of his taſte and judgment, with reſpect to the propriety of muſical expreſſion and imitation.

By his laſt will and teſtament, an anthem was performed, which he had compoſed himſelf for the occaſion; but it was fairly laughed at, when heard in its old faſhioned guiſe. However, he poſſeſſed a large ſhare of muſical erudition, and was of great uſe to his countrymen,

in

in his younger days, by bringing them acquainted with the muſic of other parts of the world, and by introducing a better ſtyle among them than their own: he was leſs fond of fugues than his cotemporaries, but in his latter days he became a mere theoriſt, without taſte or feeling.

Hamburg has no leſs than five organs of thirty-two feet; three of them made by Splitger, about the latter end of the laſt century, which are excellent for well-toned pipes, and noble choruſſes: theſe are to be found in the churches of St. John, St. Nicholas, and St. James.

The organ of St. Peter's church is the moſt ancient in the town; it is not known when it was originally built, but the two laſt manuals, it has four, were made at Hartzogenbuch, in Brabant, by *Miſter Nargenhof*, in 1548, and ſent hither by ſea: this, the organiſt, M. Pfiffer, told me, is upon record. Some of the ſtops are excellent, particularly the *vox*

 humana,

humana, which, though not like a human voice, reſembles, in tone and in ſweetneſs, a better kind of clarinet. M. Pfiffer is in years, but muſt have been a very brilliant performer in his youth, and he ſtill retains his powers of execution, both with hands and feet, beyond any one I ever heard, at his time of life.

In the afternoon, I was introduced to Signor Anſani, a firſt-rate Italian ſinger, who had been two or three years at Copenhagen, and was now going to Amſterdam. He has an excellent tenor voice; is tall, thin, and of a good figure; he accompanied himſelf on the harpſichord, in ſeveral ſongs, in which he manifeſted not only great taſte and expreſſion, in ſlow movements, but great neatneſs in the quick; for he is able to execute, in *bravura* airs, the moſt rapid paſſages. His ſtyle is ſerious, and I never heard a better ſinger of his ſort. He has a great compaſs of voice, with much ſtrength and ſweetneſs; his ſhake is a little too

cloſe,

cloſe, otherwiſe I ſhould venture to pronounce him, a *perfect* tenor ſinger.

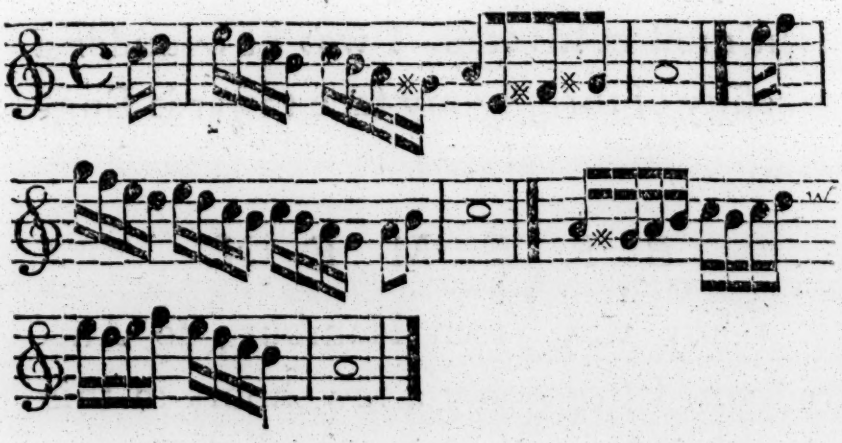
Having been aſſiſted in my muſical enquiries, at Hamburg, with ſuch friendly zeal, and treated with ſo much kindneſs and hoſpitality, it gave me great concern that I was unable to remain longer in that city; but the time being elapſed, which I had allotted myſelf for viſiting thoſe parts of Germany where muſic has been moſt cultivated, I was now under a neceſſity of turning my face towards England.

BREMEN.

In my way from Hamburg to Amſterdam, I ſtopt only a few hours in this city, as it contained no muſical incitements ſufficiently powerful to encourage a longer reſidence.

However, I viſited the Thumkirche or cathedral, belonging to the Lutherans, where I ſound the congregation ſinging a diſmal melody, without the organ. When this was ended, the organiſt gave

out a hymn tune, in the true dragging ſtyle of Sternhold and Hopkins. The inſtrument is large, and has a noble and well-toned chorus, but the playing was more old-faſhioned, I believe, than any thing that could have been heard in our country towns, during the laſt century. The interludes between each line of the hymn were always the ſame, and of the following kind :



After hearing this tune, and theſe interludes, repeated ten or twelve times, I went to ſee the town, and returning to the cathedral, two hours after, I ſtill found the people ſinging all in uniſon, and as loud as they could, the ſame tune, to the ſame accompaniment. I went to

the poſt-office, to make diſpoſitions for my departure; and, rather from curioſity than the love of ſuch muſic, I returned once more to this church, and, to my great aſtoniſhment, ſtill found them, vocally and organically performing the ſame ditty, the duration of which ſeems to have exceeded that of a Scots Hymn, in the time of Charles I.

This may give ſome idea how neceſſary a quality *length* is, in the muſical performances of ſome parts of Germany. In this city, as there is neither court nor theatre, it is natural to ſuppoſe that muſic cannot have been much cultivated, or refined.

LOW COUNTRIES.

GRONINGEN.

I little expected to find any thing intereſting here concerning muſic; but, upon enquiry after the organiſt of the principal church of St. Martin, I was told, that his name was Luſtig; I then remembered to have

have ſeen, many years ago, ſome ſuites of leſſons by one of that name, for the harpſichord, full as good as any of the time; and at Antwerp I had purchaſed a muſical treatiſe in Dutch, with the ſame name prefixed to it; but I little ſuſpected theſe to have been the productions of the organiſt of Groningen. However, upon my calling at his houſe, to beg his permiſſion to ſee the organ, I ſoon diſcovered that he was author of the above, and of ſeveral other works, of which he not only furniſhed me with a catalogue, but made me a preſent of a new edition of his treatiſe.

The organ of St. Martin's church was originally built by the famous Rodolpho Agricola*; but it has received ſeveral

* Rodolpho Agricola, was born at Baſſlon, a village near Groningen, 1442; if we may believe his hiſtorian. Melch. Adami, Agricola was poſſeſſed of univerſal knowledge; he does not, however, tell us, that he was an *organ builder*, though he makes him an excellent muſician. *Canebat voce, flatu, pulſu.* Vitæ Philoſ.

additions

additions ſince; however, that part which was of his conſtruction is far the beſt, particularly ſeveral reed ſtops. The *vox humana* is very ſweet, but reſembles a fine hautbois or clarinet, more than a human voice; there are four ſets of keys, with 54 ſtops; a few pipes of the pedals are 32 feet long, and, upon the whole, it is one of the moſt pleaſing inſtruments I ever met with.

M. Luſtig, who is a Hamburgher, and was a ſcholar both of Mattheſon and Telemann, has been 44 years organiſt of this church: he is an intelligent well-bred man, and has been a very uſeful profeſſor; he ſtill retains his hand, and, a few allowances made for change of taſte, he is a very able and good organiſt.

Here I again found myſelf in a country of *carillons*; I had indeed heard ſome ſlight attempts made at Bremen, but in this place every half hour is meaſured by chimes.

A M-

AMSTERDAM.

In my way from Groningen hither, having croſſed the Zuider-Zee, I approached this city by water, which affords one of the fineſt ſpectacles that can be imagined; ſuch a noble port, and ſo crowded with ſhips of all ſizes and countries I had never before ſeen at one glance; I entered the town in great tranquility, without a ſingle queſtion concerning myſelf or baggage. The ſtreets through which I paſſed to the Bible, in he Warmor-ſtraat, were narrow, but clean, and well-paved, with a brick foot-path, though not raiſed, as in London; the ſhops were well furniſhed, and there was all the appearance of a briſk commerce, and an affluent people.

Upon the day of my arrival, October 20, I went to the new church, juſt at the time when the afternoon ſervice was beginning; the building is lofty and noble; the organ which is partially gilt, has a fine

fine appearance, but no other uſe of it was made now, than to accompany the congregation in two long and tireſome Pſalms, without either prelude or interlude, nor was the Pſalm given out, as is uſual in other places.

The chorus and tone of this inſtrument are very fine; it is well kept in tune, but no reed-ſtops were uſed this evening. I could not only diſtinguiſh the *bordun*, or double baſe ſtop in the pedals, but, in the treble parts; which, though it enriched the harmony, gave a heavineſs, and, if I may ſo call it, a clumſineſs to the melody, that ſhould predominate, and had the ſame effect, as if the treble part in a concert were played by double baſes, with violins and violincellos. It is the cuſtom here for the male part of the congregation to keep their hats on during the whole ſervice, except when the Pſalm is ſinging.

There has been no theatrical exhibition in this city, ſince the play-houſe

was

was burnt down, except at the fair, in an occaſional booth; nor is the theatre likely to be ſoon rebuilt, as the ground is not yet fixed upon, where it is to be conſtructed. Perhaps the fatal accident by which the former playhouſe was burnt down, is regarded by the magiſtrates, as a *warning*; for, many years ago, when the ſteeple of the New Kerk was deſtroyed by lightning, before it was near finiſhed, ſuppoſing that heaven was averſe to ſteeples, they would never reſume the work.

The inhabitants at preſent ſeem to have no places of amuſement in the evening, except their ſhops and counting-houſes; but as I had neither of my own, I went to thoſe of the famous bookſeller, Rey, and the muſic-ſeller Hummel, where having lightened my purſe, and loaded my ſervant, I retreated to the firſt bed which I had ſeen ſince my departure from Hamburg.

This is truly the country of chimes; every quarter of an hour a tune is played by

by them at all the churches, but ſo indiſtinctly, on account of the confluence of ſounds, that I was ſeldom able to diſcover what was playing.

M. Renard, his majeſty's agent, to whom I am indebted for all the information I acquired during my reſidence in this city, did me the favour to carry me to the organiſt of the Old Kerk, M. Pothoff, who is blind; he was deprived of his ſight, at ſeven years old, by the ſmall pox; and this misfortune firſt ſuggeſted to his friends the thought of making muſic, which hitherto had afforded him no pleaſure, his profeſſion; and it afterwards became his darling amuſement.

The organ of the Old Kerk was completed twelve years ago, by Batti, of Utrecht, after having been begun in 1725, taken down in 1738, and attempted to be finiſhed by ſeveral bunglers, without ſucceſs: it is only what is called a ſixteen feet inſtrument. It is very full of work, and of ſtops, to the amount of

ſixty

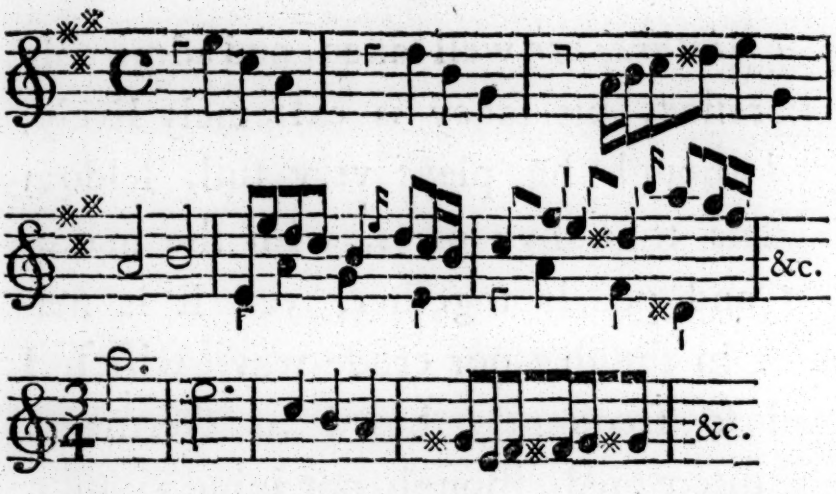
ſixty four. It has three ſets of keys, from double C to c, *in alt.* both in the manuals and pedals, with nine pair of bellows.

M. Pothoff was organiſt of the Weſter Kerk twenty-two years before he obtained this place; his hand, taſte, and abilities in every particular, are truly aſtoniſhing; the touch of this inſtrument is the heavieſt that I ever felt, each key requiring almoſt a two-pound weight to put it down; and, to play it full, there is a ſpring of communication, by which the keys of the great and choir organ are moved, at the ſame time, which likewiſe adds very much to the ſtiffneſs of the touch; however, ſuch is the force of M. Pothoff's hand, that he plays this organ with as much lightneſs and rapidity, as if it were a common harpſichord.

This admirable organiſt was never out of Amſterdam except for a few days at the Hague, many years ago; and yet his taſte is of the beſt modern kind; his

appogiaturas are well taken, and admirably expreſſed, his fancy is extremely lively, and though he plays very full, ſeldom in leſs than five parts, with the manuals and pedals together, yet, it is neither in the dry nor crude way, which I had ſo frequently heard in Germany. He diſcovered, though not injudiciouſly, by many of his paſſages, that he was a harpſichord player; but ſo well is he acquainted with the different genius of the organ, that his moſt rapid flights, of which he had many, occaſioned none of thoſe unpleaſing vacuities of ſound, which ſo commonly happen, when this inſtrument is touched by *mere* harpſichord players.

M. Pothoff played two fugues in a very maſterly manner, the ſubjects of which he reverſed, and turned to a thouſand ingenious purpoſes; they were ſomething like the following:



He received inſtructions, when young, from Vetvogle and Unhoorn, both organiſts at Amſterdam; but his taſte is of ſo delicate a kind, that I could not eaſily imagine it to have been acquired in a place where little other muſic is encouraged or attended to, than the jinging of bells, and of ducats. However, he told me, that Locatelli, the famous violin player, who lived many years in this city, and died here about eight years ſince, uſed to give him inſtructions, and to encourage his muſical ſtudies by allowing him the advantage of being always a hearer at his public concerts, as well as private performances. This, in ſome meaſure, helped me to account for his taſte and fancy,

for

for Locatelli was poſſeſſed of a great deal of both: and though he delighted in capricious difficulties, which his hand could as eaſily execute as his head conceive, yet he had a fund of knowledge, in the principles of harmony, that rendered ſuch wild flights agreeable, as in leſs ſkilful hands, would have been inſupportable.

M. Pothoff ſeems not only to have greatly profited from the inſtructions and example of Locatelli, but to have kept pace, in point of taſte and refinement with more modern performers; however, neither imitation nor ſtudy could form ſuch a muſician as M. Pothoff. who is poſſeſſed of a large portion of that divine enthuſiaſm, which alone can tranſport an artiſt beyond the bounds of mediocrity, and, by making him feel ſtrongly himſelf, can enable him to communicate his feelings to others.

He is married, and has children; and though not young and totally blind, he

runs up and down the narrow ſteps of the organ loft, as nimbly as if he were but fifteen, and had the perfect enjoyment of his ſight: he likewiſe pulls out, and puts in the ſtops of the organ himſelf, with wonderful dexterity, which, from their being ſo numerous, would be a difficult taſk, and require practice, in one that could ſee.

When he was a candidate for the organ, at the *Weſter Kerk*, he obtained a victory over twenty-two competitors, who all played againſt him*. Upon this occaſion, in order to preclude all partiality in the judges, who were profeſſors, they were not allowed to know who had played, till they had given their opinion of each performance, in writing; a precaution which is thought neceſſary at Amſterdam, leſt compaſſion,

* Our Stanley, in 1726, at the age of fourteen, was in like manner elected organiſt of St. Andrew's church, Holborn, in preference to near as many candidates.

friend-

friendſhip, or powerful recommendation ſhould warp the judgment of thoſe that are inveſted with the power of determining the queſtion. If this method were always practiſed on ſuch occaſions, there would not be ſo many bad organiſts, or ſuch a number of good performers unemployed; but, in general it is in vain to play for a place, be a candidate's talents ever ſo great, as the matter is often determined before it comes to a hearing, and almoſt always by incompetent judges.

Friday, 23d of October. At nine o'clock this morning, I went by appointment, to the *Weſter Kerk* to hear the organ; it is not ſo large as that of the *Alte Kerk*, but greatly ſuperior in tone; the *vox humana* is the worſt ſtop in this inſtrument: the reſt are ſweet, even, and mellow; the touch, though by no means ſo light as that of the inſtruments made lately in England, is yet far leſs heavy and laborious to the performer, than that

of the Old Kerk. M. Stechwech, the organiſt, is a neat performer; but not poſſeſſed of that fire and invention, which characteriſe the voluntaries of M. Pothoff. This inſtrument was built in 1687; the organiſts here have juſt heard of ſuch a thing as a ſwell in an organ, but it is difficult to make them comprehend, by deſcription, its conſtruction, and effect.

At noon I attended M. Pothoff to the tower of the *Stad-huys*, or town-houſe, of which he is *carilloneur*; it is a drudgery unworthy of ſuch a genius; he has had this employment however, many years, having been elected to it at thirteen. He had very much aſtoniſhed me on the organ, after all that I had heard in the reſt of Europe; but in playing thoſe bells, his amazing dexterity raiſed my wonder much higher; for he executed with his two hands paſſages that would be very difficult to play with the ten fingers; ſhakes, beats, ſwift diviſions, triplets,

triplets, and even *arpeggios* he has contrived to vanquiſh.

He began with a Pſalm tune, with which their High Mightineſſes are chiefly delighted, and which they require at his hands whenever he performs, which is on Tueſdays and Fridays; he next played variations upon the Pſalm tune, with great fancy, and even taſte: when he had performed this taſk, he was ſo obliging as to play a quarter of an hour extempore, in ſuch a manner as he thought would be more agreeable to me than pſalmody; and in this he ſucceeded ſo well, that I ſometimes forgot both the difficulty and defects of the inſtrument; he never played in leſs than three parts, marking the baſe and the meaſure conſtantly with the pedals. I never heard a greater variety of paſſages, in ſo ſhort a time; he produced effects by the *pianos* and *fortes*, and the *creſcendo* in the ſhake, both as to loudneſs and velocity, which I did not think poſſible upon an in-

ſtrument that ſeemed to require little other merit, than force in the performer.

But ſurely this was a barbarous invention, and there is barbarity in the continuance of it; if M. Pothoff had been put into Dr. Dominicetti's hotteſt human cauldron for an hour, he could not have perſpired more violently than he did after a quarter of an hour of this furious exerciſe; he ſtripped to his ſhirt, put on his night-cap, and truſſed up his ſleeves for this *execution*; and he ſaid he was forced to go to bed the inſtant it is over, in order to prevent his catching cold, as well as to recover himſelf; he being uſually ſo much exhauſted, as to be utterly unable to ſpeak.

By the little attention that is paid to this performer, extraordinary as he is, it ſhould ſeem as if ſome hewer of wood, and drawer of water, whoſe coarſe conſtitution, and groſs habit of body, required frequent ſudorifics, would do the buſineſs,

ſineſs, equally to the ſatisfaction of ſuch unſkilful and unfeeling hearers.

I have deſcribed the kind of keys to *carillons*, and manner of playing them, in ſpeaking of thoſe at Ghent; theſe at Amſterdam, have three octaves, with all the ſemitones complete, in the manual, and two octaves in the pedals; each key for the natural ſound, projects near a foot; and thoſe for the flats and ſharps, which are placed ſeveral inches higher, only half as much. All the keys are ſeparated from each other, more than the breadth of a key, which is about an inch and a half, to enable the player to avoid hitting two at a time, with one hand.

Beſides theſe *carillons à clavier*, the chimes here, played by clock-work, are much celebrated. The braſs cylinder, on which the tunes are ſet, weighs 4474 pounds, and has 7200 iron ſtuds fixed in it, which, in the rotation of the cylinder, give motion to the clappers of the bells.

If their High Mightineſſes' judgment, as well as taſte, had not failed them, for half the prime coſt of his expenſive machine, and its real charge for repairs, new ſetting, and conſtant attendance, they might have had one of the beſt bands in Europe: but thoſe who can be charmed with *barrel muſic*, certainly neither want, nor deſerve better. There is ſcarce a church belonging to the Calviniſts, in Amſterdam, without its chimes, which not only play the ſame tunes every quarter of an hour, for three months together, without their being changed; but, by the difference of clocks, one has ſcarce five minutes quiet in the four and twenty hours, from theſe *corals for grown gentlemen*. In a few days time I had ſo thorough a ſurfeit of them, that in as many months, I really believe, if they had not firſt deprived me of hearing, I ſhould have hated muſic in general.

The *vox humana*, in the organ of the New Church here, has been ſo much celebrat-

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ed by travellers, that I determined not to quit Amſterdam without hearing it; and the organiſt, M. Linzen, was ſo obliging as to ſatisfy my curioſity. This is one of the largeſt and moſt ancient inſtruments in the city. The chorus is a very noble one, as I had before obſerved, in hearing it during the church ſervice, accompany the congregation in their pſalmody. The *vox humana*, it muſt be owned, is one of the beſt ſtops, of that kind, which I have ever heard.

As every ſpecies of national muſic ſeemed to merit my attention, I went to the ſynagogue of the German Jews, in this city, to hear what the muſical performance, during their religious rites, was, and how far it differed from that of other ſynagogues where I had heard ſinging in different parts of Europe. At my firſt entrance, one of the prieſts was chanting part of the ſervice in a kind of ancient *canto fermo*, and reſponſes were made by the con-

congregation, in a manner which reſembled the hum of bees.

After this, three of the ſweet ſingers of Iſrael, which, it ſeems, are famous here, and much attended to by Chriſtians as well as Jews, began ſinging a kind of jolly modern melody, ſometimes in uniſon, and ſometimes in parts, to a kind of *tol de rol*, inſtead of words, which, to me, ſeemed very farcical. One of theſe voices was a falſet, more like the upper part of a bad *vox humana* ſtop in an organ, than a natural voice. I remember ſeeing an advertiſement in an Engliſh newspaper, of a barber, who undertook to dreſs hair in ſuch a manner as exactly to reſemble a peruque; and this ſinger might equally boaſt of having the art, not of ſinging like a human creature, but of making his voice like a very bad imitation of one. Of much the ſame kind is the merit of ſuch ſingers, who, in execution, degrade the voice into a flute or fiddle, for-

forgetting that they ſhould not receive law from inſtruments, but give inſtruments law.

The ſecond of theſe voices was a very vulgar tenor, and the third a *baritono*. This laſt imitated, in his accompaniment of the falſet, a bad baſſoon; ſometimes continued one note as a drone baſe, at others, divided it into triplets, and ſemiquavers, iterated on the ſame tone. But though the tone of the falſet was very diſagreeable, and he forced his voice very frequently in an outrageous manner, yet this man had certainly heard good muſic and good ſinging. He had a facility of running diviſions, and now and then mixed them with paſſages of taſte, which were far ſuperior to the reſt. At the end of each ſtrain, the whole congregation ſet up ſuch a kind of cry, as a pack of hounds when a fox breaks cover. It was a confuſed clamour, and riotous noiſe, more than ſong or prayer. However

ever, this is a deſcription, not a cenſure of Hebrew muſic, in religious ceremonies. It is impoſſible for me to divine what ideas the Jews themſelves annex to this vociferation, I ſhall, therefore, neither pronounce it to be good or bad in itſelf, I ſhall only ſay, that it is very unlike what we Chriſtians are uſed to in divine ſervice.

I muſt not quit Amſterdam, without obſerving, that though, on account of the theatre being burnt down, and the time of the year, there was now neither play nor concert to be heard, yet in winter there are, as I was informed, ſeveral public and private concerts in this city. Signor Raimondi, an Italian, and M. Eſſer, a Dutchman, have been the principal violins here, ſince the death of Locatelli. There is alſo an Italian merchant, Signor Sarti, who is ſaid to be an admirable performer on the German flute. The French company of comedians, who

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acted here while there was a theatre, are not yet diſmiſſed, but are kept on half pay. Upon the whole, Amſterdam does not ſeem to be a very amuſing reſidence for idle people; there is ſo little for them to ſee in the way of pleaſure, and ſo much for the mercantile part of the inhabitanls to do in the way of buſineſs, that they ſeem very unfit company for each other.

HAARLEM.

There were few things that I was more eager to ſee, in the courſe of my journey, than the celebrated organ in the great church of this city. Indeed, it is the *lion* of the place; but to hear this lion roar, is attended with more expence than to hear all the lions and tygers in the Tower of London. The fee of the *keeper*, or organiſt, is ſettled at half a guinea; and that of his aſſiſtant keeper, or bellows-

blower,

blower, at half a crown. Expectation, when raiſed very high, is not only apt to ſurpaſs probability, but poſſibility. Whether imaginary greatneſs diminiſhed the real, on this occaſion, I know not, but I was ſomewhat diſappointed upon hearing this inſtrument. In the firſt place, the perſon who plays it is not ſo great a performer as he imagines; and in the next, though the number of ſtops amounts to ſixty, the variety they afford is by no means equal to what might be expected. As to the *vox humana*, which is ſo celebrated, it does not at all reſemble a human voice, though a very good ſtop of the kind: but the world is very apt to be impoſed upon by names; the inſtant a common hearer is told that an organiſt is playing upon a ſtop which reſembles the human voice, he ſuppoſes it to be very fine, and never enquires into the propriety of the name, or exactneſs of the imitation. However, with reſpect

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to my own feelings, I muſt confeſs, that of all the ſtops I have yet heard, which have been honoured with the appellation of *vox humana*, no one, in the treble part, has ever reminded me of any thing human, ſo much as of the cracked voice of an old woman of ninety, or, in the lower parts, of Punch ſinging through a comb.

As this organ is not only ſaid to be the largeſt, but the beſt in Europe, that is, in the world, I ſhall here inſert a liſt of the ſtops, it contains, with equivalent Engliſh names, to ſuch as are uſed in England, and ſhort explanations of the reſt. But as technical terms will be unavoidable in this deſcription, I adviſe my miſcellaneous readers to paſs it over, for it can intereſt none but organ-players, or perſons not wholly unacquainted with the conſtruction of that inſtrument.

CATALOGUE *of the Stops in the great Organ at* HAARLEM, *built by* Müller, 1738.

Great Manual.

N°.	Names.	Length of longeſt pipe.		Engliſh equivalents.
1.	*Preſtant*,	16 feet.		Open double diap.
2.	*Bourdon*,	16.		Stopt ditto.
3.	*Octave*,	8.		Open diapaſon.
4.	*Viol da Gamba*,	8.	A narrow pipe which imitates the whiſtling of the bow.	Uniſon with ditto.
5.	*Roer Fluit*,	8.	With a funnel, or ſmall pipe, upon the top.	Diap. half ſtopt.
6.	*Octave*,	4.		Principal.
7.	*Gem's-Hoorn*,	4.	A kind of flute, the pipes narrow at the top.	Uniſon with ditto.
8.	*Roer-Quint*,	6.		Twelfth half ſtopt.
9.	*Quint*,	3.		Fifth.
10.	*Tertian*,	2 ranks.		Tierce or 17th.
11.	*Mixture*,	6, 8, and 10 ranks.		Furniture, or mixture.
12.	*Wood Fluit*,	2 feet.	Stopt pipe, uniſon with the	Fifteenth, or octave flute.
13.	*Trumpet*,	16.	reed ſtops	Double trumpet.
14.	*Trumpet*,	8.		Trumpet.
15.	*Trumpet*,	4.		Clarion.
16.	*Hautbois*,	8.		Hautbois.

Upper

Upper Manual.

N°. Names.	Length.		English name.
1. *Preſtant*,	8 feet.		Open diapaſon.
2. *Quintadeena*,	16.	Breaks into a 5th. which predominates.	Double diapaſon.
3. *Gem's-Hoorn*,	8.		Uniſ. with ſtopt diap.
4. *Baar pyp*.		A muffled pipe uſed with the *vox humana*.	Bear pipe.
5. *Octave*,	4.		Principal.
6. *Flag Fluit*,	4.	Reed-flute.	Flute.
7. *Naſſat*,	3.		Stopt twelfth.
8. *Nagt-Hoorn*,	2.	*Night-horn*; but, why ſo called, no reaſon can be given.	Flute.
9. *Flageolet*,	1 ½		Octave twelfth.
10. *Seſquialter*,	2 ranks.	Tuned octave and 12th to the diap.	Seſquialter.
11. *Cimbaal*,	3 ranks.		Octave to mixture.
12. *Mixture*, 4 and 6 ranks		A ſeries of eight notes repeated through the inſtrument.	Mixture.
13. *Schalmay*,	8.	Reed ſtop.	Bagpipe.
14. *Dulcian*,	8.	A narrow delicate pipe, uniſon with the diap.	Dulcian.
15. *Vox humana*,	8.	An imitation of the	human voice.

Poſitif, or ſmall Organ.

Loweſt ſet of keys.

N°.	Names.	Length.	Engliſh names.
1.	*Preſtant*,	8 feet.	Open diapaſon.
2.	*Holfluit*,	8.	Diapaſon half [ſtopt.
3.	*Quintadeena*,	8.	Ditto
4.	*Octave*.	4.	Principal.
5.	*Flute*,	4.	Flute.
6.	*Speel Fluit*,	3.	Twelfth.
7.	*Seſquialter*,	2, 3, and 4 ranks.	
8.	*Super-Octave*,	2 feet.	Fifteenth.
9.	*Scherp*,	6 and 8 ranks.	High mixture.
10.	*Cornet*,	4 ranks.	
11.	*Cimbaal*,	3 ranks.	Octave mixture.
12.	*Fagotte*,	16 feet.	Double baſſoon.
13.	*Trumpet*,	8	
14.	*Regaal*,	8. Formerly a portable organ uſed in proceſſions, was called a *regal*; the ſtop in this organ is entirely compoſed of reeds.	Regal.

Pedals

Pedals.

Nº. Names.	Length.	Engliſh names,
1. *Principal*, longeſt pipe	32 feet.	Octave below the [double diap.
2. *Preſtant*,	16.	Double diap. open.
3. *Subbas.*	16.	Ditto, ſtopt.
4. *Roer Quint*,	12.	Fourth below the [diap. ſtopt.
5. *Holfluit*,	8.	Diapaſon half ſtopt.
6. *Octave*,	8.	Open diap.
7. *Quint-Preſtant*,	6.	Fifth.
8. *Octave*,	4.	Principal.
9. *Ruiſch-Quint*,	3. ruſh *or* reed	Twelfth.
10. *Holfluit*,	2.	Fifteenth.
11. *Bazuin*,	32. By the Germans called *Poſaune*, a reed ſtop.	Double Sacbut.
12. *Bazuin*,	16.	Sacbut.
13. *Trumpet*,	8.	Trumpet.
14. *Trumpet*,	4.	Clarion.
15. *Cink*,	2. Acornet, horn, or ſhawm,	Octave Clarion.

This organ has 60 ſtops, 2 tremulants, 2 couplings, or ſprings of communication, 4 ſeparations or valves to cloſe the wind-cheſt of a whole ſet of keys, in caſe of a *cipher*, and 12 pair of bellows.

Upon the whole, it is a noble inſtrument, though I think that of the New Church at Hamburg is larger, and that of the Old Kerk, in Amſterdam, better toned; but all theſe enormous machines ſeem loaded wit h uſeleſs ſtops, or ſuch as only contribute to augment noiſe, and to ſtiffen the touch.

LEYDEN.

In this city, which is one of the beſt built and moſt agreeable of the Low Countries, there is not only a celebrated univerſity, but a theatre, where Dutch plays are exhibited two or three times a week. As there is no great commerce carried on here, it is the place to which the rich citizens of Amſterdam retreat, as well when their *plumb* is full grown,

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as when age and infirmities have deprived them of the power of longer purſuing the Mammon of unrighteouſneſs.

The plays and players of this theatre are not of the moſt refined ſort; farce has not yet quitted tragedy, nor has Punch quitted farce; however, theſe exhibitions amuſe perſons, whoſe taſte has not been formed upon refined models, and perhaps come more home to their buſineſs and boſoms, than the tragedies of Sophocles, or comedies of Menander, would do, if they were now to be repreſented in the original Athenian manner.

As to muſic, mechanical chimes, every quarter of an hour; *carillons* at noon, two or three times a week; and huge organs, coarſely played, to more coarſe pſalmody, conſtitute all that Apollo and the Nine Muſes have given to this place, in the way of harmony and melody, as far as I was able to diſcover.

However, I was told, that in this city, during term time, there is a very able performer on the violin, M. Vermeullen,

who gives leſſons to the ſtudents of the univerſity, among whom there are frequent private concerts; but he was abſent when I was at Leyden, ſo that I had no opportunity of hearing him.

HAGUE.

Though Amſterdam is the capital of the United Provinces, yet this being the reſidence of the Stadtholder, and the place where his court is conſtantly kept, it ſhould, of courſe, be likewiſe the ſeat of the polite arts.

The muſical eſtabliſhment of his ſerene highneſs conſiſts chiefly of German muſicians. The chief director and compoſer, is M. Graaf, of whom ſeveral works are printed in France and Holland. The names of the reſt are Keller, Gundlach, Muller, Halfschmid, Rohling, Weis, Keller, jun. and J. A. Dambach. Beſides theſe *fixtures*, there are meſſ^rs^. Malherbe, of Liege, and Juſt, a young German, and ſcholar of Schwindl, who

who is author of ſome pretty pieces for the harpſichord. M. Schwindl himſelf, whoſe name is well known in the muſical world, by his admirable compoſitions for violins, which are full of taſte, grace and effects, reſided a conſiderable time at the Hague, but was gone from thence before my arrival.

M. Spandau, who has been ſince heard with ſuch ſatisfaction in England, I found at the Hague. In his performance upon the French horn, he has contrived, by his delicacy, taſte, and expreſſion, to render an inſtrument, which, from its coarſeneſs, could formerly be only ſupported in the open air, or in a ſpacious building, equally ſoft and pleaſing with the ſweeteſt human voice.

Here are two theatres, one for German, and the other for French plays, and comic operas. I ſaw the little opera of *Toinon et Toinette*, in the French theatre, which is ſmall, as was the company, and the merit of the performers.

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The Hague ſeems more calculated for muſical birds of paſſage than natives. The want of variety in the company, and in the performers, makes them ſoon mutually tired of each other. It is common for German and Italian muſicians, in their way to or from England, to viſit, and ſtop a ſhort time at the Hague, where, by concerts, they uſually gain money ſufficient to enable them to purſue their journey; but they ſeldom remain here longer than a ſhip which enters a port merely to wood and water.

Here are four churches, three belonging to the Calviniſts, and one to the Lutherans, in all which there are large organs; but neither the inſtruments, nor thoſe who perform upon them, are much celebrated.

If my muſical acquiſitions and diſcoveries received but ſmall augmentation at the Hague, I was amply rewarded for the trouble of going thither, by the notice with which I was honoured by his excellency,

lency, Sir Joſeph Yorke, and the pains he kindly took with deſign to render me ſervice.

D E L F T.

There are two handſome churches in this town, and organs in both. M. Berguys, the organiſt, and *carilloneur* of one of them, is, M. Pothoff excepted, the beſt performer I met with in Holland, particularly on the *carillons*, which he plays with aſtoniſhing dexterity.

R O T T E R D A M.

M. Van Hagen, a German, who is the principal organiſt here, is likewiſe an excellent performer on the violin, of which he convinced me by playing one of his own ſolos. He was a ſcholar of Geminiani, and he not only plays, but writes very much in the ſtyle of that great maſter of harmony. His daughter has a fine voice, and ſings with much taſte and expreſſion. His ſon has been under M. Honaür,

Honaür, at Paris. Except theſe particulars, the only diſcovery which I was able to make, relative to muſic, in this large and populous city, was, that it contained nothing more to be diſcovered: but this negative kind of knowledge is not without its uſe, as it aſſuages curioſity, and precludes all ſelf-reproach on the ſcore of negligence.

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Here ends my ſecond Tour. With reſpect to Germany, if I have been unable to penetrate into ſeveral parts of it which were well entitled to my attention, or have omitted to mention muſicians of abilities in others, I hope it will be remembered, that to have viſited every province, court, and city, of this vaſt empire, and to have ſtaid as long in each as would have been neceſſary to hear *all* the beſt performers, during carnival time, as was frequently recommended to me, would have required the life of a Patriarch.

arch. However, if the reader will take the pains to trace my route in a map, he will find that I viſited almoſt every capital; and that, from my firſt landing on the continent, ſteering from weſt to eaſt, and from ſouth to north, I made an angle through Flanders, Brabant, and the German empire, of near two thouſand miles, before I entered Holland, in my way back to England.

To compenſate, however, in ſome degree, for the length of the way, and the ſhortneſs of my time, I ſhall here, as an appendix, ſubjoin a few particulars, which I have obtained from good authority, relative to the ſtate of muſic, in ſuch parts of Germany as it was not my power to viſit.

Father Martin Gerbert, of the congregation of Benedictines, at the abbey of St. Blaiſe, in the Black Foreſt, near Friburgh, in Briſgaw, about thirty miles from Straſburg, publiſhed in 1763, the Plan of *a Hiſtory of Church Muſic*, from the

the firſt century, to the preſent time *. After this publication, he travelled thro' Germany, and a great part of France and Italy, in order to collect materials in the ſeveral convents and public libraries of thoſe countries; and in 1765 he printed his *Itinerary*, informing the public of the ſucceſs of his reſearches †.

When I arrived at Manheim, my curioſity was ſo much excited by a peruſal of this Itinerary, and the reports concerning the materials which M. Gerbert has been long accumulating for his projected Hiſtory, that I determined to viſit his convent, though it was ſituated very wide of my intended route; but after preparing for this deviation from my firſt plan, and obtaining the neceſſary infor-

* *De Cantu & Muſica Eccleſiaſtica a prima Eccleſiæ, Ætate uſque ad preſens Tempus.*

† *Martini Gerberti Iter Allemanicum, accedit Italicum et Gallicum. Sequuntur Gloſſaria ex codicibus Manuſcriptis, a Seculo* 9 *uſque* 13. *Typis San Blaſianus*, 1765.

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mation for finding my way thither, I had the mortification to hear, that this great and valuable collection of materials for the hiſtory of ſacred muſic had been deſtroyed, not long ſince, by a fire, together with the convent in which they were depoſited. I had nothing but patience to comfort me under this diſappointment; however I was glad to hear, that the reverend and learned compiler of all theſe treaſures of antiquity, had lately had the conſolation of being exalted to the head of his ſociety, under the denomination of *prince-abbot* of St. Blaiſe *.

* Since the firſt publication of this tour, an intercourſe has been opened between this learned prelate and myſelf, by means of a German gentleman of great merit and learning, reſident in London; to whom the prince-abbot has applied for books and information, relative to the hiſtory of church muſic in England: and it not only afforded me great pleaſure, to find that he had reſumed the work, which had been ſo unfortunately interrupted by the fire, but in the opportunity it gave me of ſhewing my zeal, for ſatisfying his enquiries in the beſt manner I was able. A conſiderable part

The duke and ſovereign of FURSTENBURG, is a great muſician and encourager of muſic; all the performers of Germany are ſure of an aſylum at his court, of being well heard, and, if excellent, well rewarded.

M. Riepel at RATISBON is eſteemed one of the beſt theoriſts, and moſt intelligent Muſicians of that place; I had formed the deſign of going thither from Munich in my way to Vienna, but was diſcouraged from putting it into execution, by hearing that M. Riepel, as well as all the chief muſicians of Ratiſbon, where then with the prince of Tour-Taxis at Tiſchengen. However, I ſhould have gone to Tiſchengen in ſearch of them, had not an excellent judge of muſic aſſured me, that he had often viſited the Prince of Tour Taxis, for a month or ſix weeks at a time, both there and at Ratiſbon, but

part of his work which was printed before the accident, and ſeveral valuable materals, it ſeems, were fortunately preſerved from the flames.

was

was never charmed by his concerts, though he had a numerous band; as the muſic was performed in an inelegant and inexpreſſive manner, with an almoſt total neglect of *piano* and *forte*, and of light and ſhade; ſo that the pieces which they executed, however good in themſelves, afforded him but very little pleaſure.

M. Riepel has written ſeveral ingenious tracts mentioned in Marpurg's and Hiller's collections; and, in a curious compoſition, much celebrated in Germany, he has found the means of imitating almoſt every ſpecies of military noiſe, by muſical inſtruments.

At GOTHA there is a good band, over which M. George Benda preſides, as *maeſtro di capella*. The principal performers are M. Hattaſch, on the violin; Kramer, on the harpſichord; and Boehmer on the baſſoon. I have ſeen in different muſical collections, ſome pleaſing productions by M. Gräfe, a *dilettante* of this city. The chapel-maſter is au-

thor of a great variety of works for the church, ſtage, and chamber. His compoſitions are in general new, maſterly, and learned; but his efforts at ſingularity, will by ſome be conſtrued into affectation.

There was no place in Germany which I left unſeen with more regret than BRUNSWIC, as that city ſeems to be in poſſeſſion of ſeveral muſicians of diſtinguiſhed abilities. At the head of theſe muſt be ranked M. Schwanberger, who is author of ſeveral ſerious operas, which are compoſed in a moſt refined and pleaſing taſte; his melodies are graceful and natural, his accompaniments ingenious and judicious, and the clearneſs and facility with which he writes, manifeſt great experience, and a happy ſelection; his harpſichord pieces, as well as thoſe written for violins, are full of pleaſing effects, produced by fair and warrantable means.

M. Fleiſ-

M. Fleiſcher is another Brunſwic compoſer of great merit, whoſe church-muſic, comic operas, and harpſichord leſſons, are all written in an elegant and pleaſing ſtyle.

The reigning duke's firſt violin and concert-maſter is M. Peſch, who is alſo author of ſeveral agreeable pieces for his inſtrument, which have been printed at Leipſic, by Brietkopf.

This city is at preſent likewiſe in poſſeſſion of M. J. C. Frederic Bach, eldeſt ſon of the celebrated Sebaſtian Bach, and concert-maſter of the court of Bückeburg; he is an able mathematician, and regarded as the greateſt fugiſt, and moſt learned profeſſor in Germany. He was born in 1710, and was ſeveral years organiſt and muſic-director at Hall, in Saxony, before he entered into the ſervice of the court at Bückeburg.

Muſic is cultivated in few places more ſucceſsfully than at Brunſwic, to which the paſſion of the reigning duke for ope-

ras, and the taſte and diſcernment of the hereditary prince, have greatly contributed.

The archbiſhop and ſovereign of SALTSBURG is very magnificent in his ſupport of muſic, having uſually near a hundred performers, vocal and inſtrumental, in his ſervice. This prince is himſelf a *dilettante*, and good performer on the violin; he has lately been at great pains to reform his band, which has been accuſed of being more remarkable for coarſeneſs and noiſe, than delicacy and high-finiſhing. Signor Fiſchietti, author of ſeveral comic operas, is at preſent the director of this band.

The Mozart family were all at Saltzburg laſt ſummer; the father has long been in the ſervice of that court, and the ſon is now one of the band; he compoſed an opera at Milan, for the marriage of the arch-duke, with the princeſs of Modena, and was to compoſe another at the ſame place for the carnival of this year, though he

he is now but ſixteen years of age. By a letter from Saltzburg, dated laſt November, I am informed, that this young man, who ſo much aſtoniſhed all Europe by his premature knowledge and performance, during infancy, is ſtill a great maſter of his inſtrument; my correſpondent went to his father's houſe to hear him and his ſiſter play duets on the ſame harpſichord; but ſhe is now at her ſummit, which is not marvellous; "and," ſays the writer of the letter, "if I may "judge of the muſic which I heard of his "compoſition, in the orcheſtra, he is one "further inſtance of early fruit being "more extraordinary than excellent."

The muſic-ſhops of NUREMBERG are the moſt remarkable in Germany. It is in this city only, that muſical compoſitions are engraved; in other parts of the empire, they are all printed with types. Hafner, Winterſchmidt, and Schmid are proprietors of the principal ſhops. M. Agrel is the only muſician reſiding at

Nuremberg, who has diſtinguiſhed himſelf as a compoſer; his pieces for the harpſichord were once in vogue, but though faultleſs as to counterpoint, they never, with reſpect to invention, ſeemed to ſurpaſs mediocrity.

At ZERBST, M. Heock, has the reputation of being a great performer on the violin; M. Krebs of ALTENBURG, ſcholar of Sebaſtian Bach, has been very much admired for his full and maſterly manner of playing the organ, and M. Kunzen, whoſe performance muſt be ſtill remembered with great pleaſure by thoſe who heard him in England, is at preſent the worthy organiſt of LUBEC.

Beſides M. Hiller, four compoſers reſide at Leipſic, with whom I had not time to cultivate a perſonal acquaintance; theſe are M. Doles, cantor, and compoſer of church muſic; M. Löhlein, a harpſichord player, and compoſer; M. Neefe, author of ſome pretty ſonatas for that inſtrument, and M. Reichard, a com-

compoſer of comic operas, by no means devoid of genius.

M. Rolle, muſic-directer of MAGDEBERG, is a ſpirited and ingenious compoſer, who has diſtinguiſhed himſelf by productions for the church; but I have ſeen ſome of his pieces for the harpſichord, which have pleaſed me more than his other works, particularly, in the Berlin collections, where there are leſſons by this author, full of fire, and in which pleaſing effects are produced, by the introduction of old paſſages, in a new manner.

M. Müller, the court-organiſt at DESSAU, is poſſeſſed of conſiderable abilities; his compoſitions diſcover taſte, fancy, and a powerful hand; but his ambition to produce *new* paſſages, upon all occaſions, renders his pieces frequently laboured, unnatural, and affected; and to this vice may be added, that, ſo common to his countrymen, of ſpinning his ſubjects and movements to a tireſome length.

M. Wolf, at WEYMER, is a natural and pleaſing compoſer of comic operas, in the German language; a ſpecies of compoſition become very prevalent in the northern parts of the empire, ſince the year 1750, when M. Hiller ſet to muſic the firſt drama of that kind, which was brought upon the ſtage. It gained great applauſe againſt the opinion of the critics, by whom it was much decried, on account of the lowneſs of the ſubject, which was *the Merry Cobler*, imitated from our farce of the Devil to Pay. Before this period the Germans had only ſerious operas and *intermezzi*, in their own language, upon the ſtage: but the preſent rage for burlettas is ſo ſtrong, that perſons of judgment think it will deſtroy all true taſte for muſic of a higher claſs.

M. Richert, of KONINGSBERG, is a great voluntary-player on the violin, and particularly remarkable for the truth and facility with which he plays *double ſtops*.

M. Fr.

M. Fr. Xav. Richter ſhould have been diſtinguiſhed among the muſicians of Manheim; his works, of various kinds, have great merit; the ſubjects are often new and noble; but his detail and manner of treating them is frequently dry and ſteril, and he ſpins and repeats paſſages in different keys without end. The French and Italians have a term for this tediouſneſs, which is wanting in our language, they call it *Roſalie*, or *Roſalia* *: an Italian cries out, upon hearing a ſtring of repetitions, either a note higher, or a note lower, of the ſame paſſage or modulation, *ah, ſanta Roſalia!* Indeed this ſpecies of iteration indicates a want of invention in a compoſer, as much as ſtammering and heſitation imply a want of wit or memory in a ſtory-teller.

* The term is derived from the name of a female ſaint remarkable for repeating her *Pater noſter*, and ſtringing her beads more frequently than even St. Dominic himſelf, or than any other pious perſon that has merited a place in the *Golden Legend*.

Father

Father Schmidt, a monk of the Ciſtertian order, at the abbey of Eberbach, in Rheingau, is author of trios for violins, that are not only full of taſte and fancy, but compoſed with a boldneſs, ſpirit, and accuracy, which *dilettanti* ſeldom arrive at.

M. Johann Gottfried Müthel, of Riga, being by birth and education a German, deſerves a place here, though he is at preſent eſtabliſhed in a city which appertains to Ruſſia. When a ſtudent upon keyed inſtruments has vanquiſhed all the difficulties to be found in the leſſons of Handel, Scarlatti, Schobert, Eckard, and C. P. E. Bach; and, like Alexander, laments that nothing more remains to conquer, I would recommend to him, as an exerciſe for patience and perſeverence, the compoſitions of Müthel; which are ſo full of novelty, taſte, grace, and contrivance, that I ſhould not heſitate to rank them among the greateſt productions of the preſent age. Extraordinary as are the

genius

genius and performance of this muſician, he is but little known in Germany, and all I could gather there concerning him is, that he received inſtructions from Sebaſtian Bach, and lived ſome time at Schwerin, before he ſettled in Riga. The firſt of his works, which I can trace to have been publiſhed, were *Odes*, printed at Hamburg, 1759. The reſt, which are all for the harpſichord, appeared in the following order: three *Sonatas*, and *two Airs*, with twelve variations, Nuremburg, 1760. Two *Concertos*, printed by Hartknock, Riga, and Mittau, 1767. *Duetto* for two clavichords, two harpſichords, or two *forte pianos*. d°. Riga, 1771.

The ſtyle of this compoſer more reſembles that of Emanuel Bach, than any other. But the paſſages are entirely his own, and reflect as much honour upon his head as his hand. Indeed his writings abound with difficulties, which to common hearers, as well as common players, muſt appear too elaborate; for even his accom-

accompaniments are ſo charged as to require performers, for each inſtrument, of equal abilities to his own, which is expecting too much, in muſicians of this nether world.

It is generally allowed that the northern parts of Germany have made a greater progreſs in literature and the ſciences than Bavaria, Auſtria, Swabia, the Circle of the Rhine, and Weſtphalia, ſome ſingle men of genius and erudition excepted. Franconia has done ſomething in learning; nothing in the arts and *belles lettres:* Auſtria begins indeed to ſhine with great luſtre in literature as well as ſciences.

If my leiſure and abilities would have ſufficed for ſo extenſive a plan, I ſhould have been glad to have made the journal of this tour, *the preſent ſtate of arts and ſciences, in general*; however, *poetry* is ſo nearly connected with *muſic*, that I could not help making ſome enquiries after the moſt eminent poets now living in Germany,

ny, and I ſhall here preſent my readers with what I found to be the general opinion there of men of taſte and learning, with reſpect to their abilities.

M. *Klopſtock* has been already mentioned, and Madame *Karſch*, the poeteſs of Berlin, may be ranked next to him for original genius. This lady is quite a meteor, and ſurpriſes the more by the elevation and beauty of her poems, on account of her low origin, ſhe being deſcended from parents who were unable to afford her a liberal education, and married very young to a ſerjeant, in a regiment quartered at Glogau. When ſhe arrived, firſt at Berlin, a few of her verſes were handed about, which were ſo much approved, that a ſubſcription was opened for printing a collection of them: ſince that time ſhe has ſupported herſelf with dignity, by the productions of her pen.

The works and character of *Wieland* are equally various: *aliuſque & idem*. He

ſpent his youth in piety and flights of enthuſiaſm, compoſing nothing but *Sympathies*, *Moral tales*, *Letters from the Dead*, a poem *on Nature*, and *Chriſtian Hymns* and *Pſalms*. At a different period of his life, his muſe paſſing to another extreme, he wrote tales of a different kind, which not only ſurpaſſed thoſe of La Fontaine, in ſimplicity and beauty, but in looſeneſs and immorality. He wrote two poems called *Idris* and *Amadis*, in ſtanzas, like thoſe of Arioſto, with *Don Sylvio de Roſalva*, a romance, in the ſtyle of Cervantes; all full of wit and humour.

His maſter-piece is ſaid to be *Agathon*, a romance in the ancient Greek manner. He is likewiſe author of a poem called *the Graces*; of *Muſarion*, and *Diogenes*, the firſt a poem, the other written in proſe, and with the humour of Sterne. His laſt work is called *the Golden Mirror*, and abounds with ſevere ſtrictures on princes and prieſts.

This

This writer is a wonderful example of contradiction in human nature. His philoſophy is calculated for perſons in the great world. The Germans frequently compare his genius with that of Voltaire, and even carry their admiration ſo far, as to ſay, that he excells him in all but his dramatic pieces; both have written much, and both have repeated themſelves.

M. *Leſſing*, of Wolfenbuttle, is a man of univerſal knowledge and genius, having ſucceeded equally well in *Lyric Poems*, *Fables*, *Remarks on Critics*, *Satires*, *Dramas*, and *Diſcoveries in Antiquity*.

Haller's poems are chiefly on philoſophical ſubjects. Thoſe *On the Origin of Evil*, on *Reaſon*, *Infidelity*, *Superſtition*, *The Vanity of Human Virtue*, *The Alps*, and an unfiniſhed ode *On Eternity*, are accounted the beſt.

Rammler, of Berlin, holds a diſtinguiſhed rank among German poets. His odes

odes are ſaid to have too much of Greece and Rome. *Glaucius* is his beſt poem.

Gleim, is called the Anacreon of modern times.

Gellert's Fables and Tales are much admired.

Geſner is a paſtoral poet of great reputation.

Dr. *Cramer's Odes on the Reſurrection*, his *Luther*, and *Melancthon*, are very much eſteemed.

Rabner is a celebrated ſatiriſt; and *Hagedorn*, *Utz*, *Giſecke*, *Gerſtenberg*, *Schweibeler*, *Jacobi*, *Weiſe*, and *Lichtwehr*, are poets whoſe productions are much eſteemed by their countrymen.

Germany contains thirty-ſix univerſities, of which there are ſeventeen catholic, ſeventeen proteſtant, and two, as thoſe of Erfurt and Heidelberg, where ſtudents of both religions are admitted. If I were to enumerate all the men of genius and learning, in theſe ſeminaries, who are labouring for the advancement

of

of ſcience, the liſt would doubtleſs be too conſiderable for my work: however, M. *Zacheriä*, of Brunſwick, and M. *Krauſe*, of Berlin, are entitled to a place here for their muſical talents.

M. *Zacheriä*, beſides being a poet of the firſt rank, and celebrated for the wit and humour of his mock-heroic poems, is likewiſe a good practical muſician, and an excellent theoriſt and critic of muſical productions.

And *M. Krauſe*, of Berlin, who has acquired great reputation, by his admirable work upon the ſubject of *German Lyric Poetry*, is likewiſe author of ſeveral muſical compoſitions, which are much eſteemed by connoiſſeurs.

Having now laid before the reader ſuch information as I have been able to obtain, concerning the preſent ſtate of muſic in the countries through which I have travelled in this Tour, I have only to add, that, beſides the many excellent muſicians which I found in my route,

Germany has furniſhed a great number of profeſſors of uncommon talents, whoſe productions and performance, have both charmed and aſtoniſhed the reſt of Europe; and it is hardly too much to ſay, that the beſt German muſicians, of the preſent age, with a few exceptions, are to be found *out* of their own country. Indeed, it has been obſerved, that, from whatever cauſe, tranſplanted Germans, *cæteris paribus*, ſurpaſs, in moſt of the fine arts, thoſe that remain in their original ſoil.

By travelling, muſicians lose, among other local partialities, that veneration for a particular ſtyle, which ſo much encreaſes the number of imitators, and keeps them in ſuch ſubjection, that, like the writers of modern Latin, they dare not hazard a ſingle thought for which claſſical authority cannot be produced.

The muſicians of almoſt every town, and every band in the ſervice of a German prince, however ſmall his dominions,

nions, erect themſelves into a muſical monarchy, mutually jealous of each other, and all unanimouſly jealous of the Italians, who come into their country: for my own part, as a byſtander, who had no ſhare in theſe quarrels, and was not in the leaſt intereſted in the event, I thought I could ſee prejudice operating ſtrongly on both ſides. As to the Italians, however, it muſt be acknowledged that they are careſſed, courted, and frequently rewarded with double the ſalary that is paid even to ſuch natives as have the claim of ſuperior merit. The Germans, therefore, under ſuch provocation, muſt not be too ſeverely cenſured for under-rating the talents of many great Italian maſters, and treating them with a contempt and ſeverity which is due only to the groſſeſt ignorance and ſtupidity.

My intention was neither to write a panegyric, nor a ſatire, on the muſic of Germany, but to deſcribe its effects on

my own feelings. I ſet out with a deſire to be pleaſed; and if I have been ſometimes diſſatisfied, and my diſappointment has produced cenſure, I hope it will not draw upon me the charge of wanting either impartiality or candour.

Praiſing all is praiſing none — and I have ſometimes had my doubts concerning ſuch ideal beauties of particular ſtyles as are ſupported by excluſive admiration.

I will not ſay that the Germans have no national muſic; they have had many men of great abilities, who have never been in Italy, and who have diſdained to pillage the works of their neighbours; but the preſent caſt of German melody can as eaſily be traced from the opera ſongs of the Italians, as the taſte of moſt German compoſers and performers from that of the beſt ſingers of Italy.

Indeed, many favourable circumſtances have contributed to facilitate their acquiring this taſte; particularly their inter-

trcourſe with the natives in the great poſſeſſions they have beyond the Alps; and even at home, the inhabitants of Vienna, Munich, Dreſden, Berlin, Manheim, Brunſwick, Stutgard, and Caſſel, where there is, and has long been, an Italian opera, have not liſtened to Italian ſinging in vain.

Setting however, particular diſtinctions aſide, the reſult of all my enquiries and obſervations, is the eſtabliſhment of two facts; the firſt, that there is very little good ſinging, by the natives, in any part of Europe, except Italy; the ſecond, that though the Italians excel the people of all other nations in vocal muſic, yet the Germans, with a few exceptions, excel even the Italians in the conſtruction and uſe of moſt inſtruments; and perhaps it is not difficult to account for the different muſical excellence of theſe two nations. The language of the Italians is more favourable to muſic than

that of any other people, and the cuſtom of performing almoſt continually, the moſt refined and expenſive compoſitions in their churches and theatres, cannot but produce a general rectitude of taſte among all ranks of people, and afford a moſt perfect model of imitation, to all who have a diſtinguiſhing ear, and flexible voice. On the contrary, the language of the Germans is among thoſe that are the leaſt favourable to muſic; and very little vocal muſic is performed among them, except to Italian words, even in ther operas: it was therefore natural, that inſtrumental muſic ſhould become the general object. The number of ſchools that have been mentioned in this Journal, where inſtrumental muſic is taught, increaſes the number of competitors; and the munificence of the German princes, who keep numerous bands of performers, not only for the ſervice of the court,

but

but the field, cannot but incite the moſt vigorous efforts to excel.

Upon the whole, with reſpect to the fine arts, it ſeems as if every ſchool, and every country, had its peculiar vices, as well as virtues. In muſic, it has been ſhewn in my former tour, that the Lombard, Venetian, and Neayolitan ſchools, have characteriſtic diſtinctions; the ſame might be proved of the ſeveral ſtyles of compoſition and performance in the principal cities of Germany; Vienna being moſt [illegible]le for fire and invention; Manheim, for neat and brilliant execution: Berlin, for counterpoint; and Brunſwic, for taſte. But, without oppoſing town to town, and ſtate to ſtate, it may be ſaid of Germany in general, that the muſical virtues of its natives, are *patience* and *profundity*; and their vices, *prolixity* and *pedantry*. The Italians are apt to be *too negligent*, and the Germans *too elaborate*; in ſo much,

that muſic, if I may hazard the thought, ſeems *play* to the Italians, and *work* to the Germans. The Italians are perhaps the only people on the globe who can trifle with grace, as the Germans have alone the power to render even labour pleaſing.

I N-

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